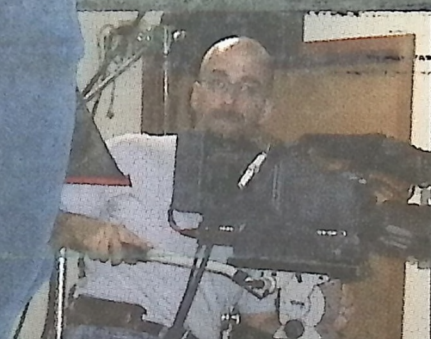


# JEFFERSON MONTHLY



Who's Making Movies in  
Our Back Yard?

PRO



SC



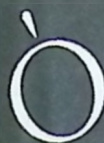
A behind the scenes look at the making of *Raspberry Heaven* and *Indigo*



# 2004 Season

February 20 –  
October 31

Ticket Sales  
(541) 482-4331



Oregon  
Shakespeare  
Festival

## THE ANGUS BOWMER THEATRE

THE COMEDY OF ERRORS  
William Shakespeare

THE VISIT  
Friedrich Dürrenmatt  
(adapted by Kenneth Albers)

THE ROYAL FAMILY  
George S. Kaufman &  
Edna Ferber

A RAISIN IN THE SUN  
Lorraine Hansberry

OEDIPUS COMPLEX  
From the works of  
Sophocles  
Sigmund Freud

## THE NEW THEATRE

TOPDOG/UNDERDOG  
Suzan-Lori Parks

HENRY VI, PART ONE  
William Shakespeare  
(adapted by Scott Kaiser)

HUMBLE BOY  
Charlotte Jones

## THE ELIZABETHAN STAGE /

ALLEN PAVILION

All by William Shakespeare

KING LEAR

HENRY VI, PARTS TWO & THREE

MUCH ADO ABOUT NOTHING



Richard II, Queen Isabella  
(Linda K. Moore)  
Photo by Jennifer Raley



One of America's top  
five regional theatres  
— Time Magazine

[www.osfashland.org](http://www.osfashland.org)



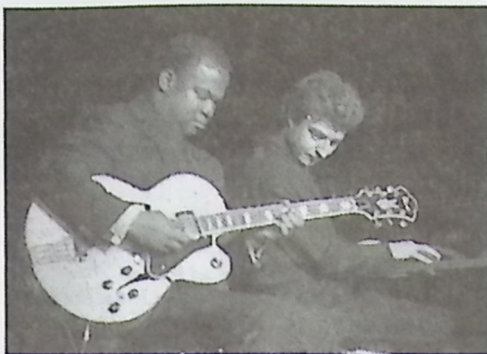


PHOTO: JOHN R. FOWLER

The Siskiyou Institute presents Telarc recording artists, Russell Malone and Benny Green in an intimate concert March 6th at 8 pm. See Artscene, p. 28.



The Morris Graves Museum of Art presents *Jazz & Blues*, March 6-Apr. 18th. Black and white photographs of Jazz greats performing in Amsterdam in the 60's. See Artscene, p. 31.

Visit us on the  
World Wide Web

<http://www.jeffnet.org>

#### ON THE COVER

Various scenes from the making of *Indigo* and *Raspberry Heaven*. See feature, p. 8.

The JEFFERSON MONTHLY Vol. 28 No. 3 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

#### Jefferson Monthly Credits:

*Editor:* Abigail Hepburn  
*Managing Editor:* Paul Westhelle  
*Editorial Intern:* Jessica Robinson  
*Design/Production:* Impact Publications  
*Artscene Editor:* Paul Christensen  
*Poetry Editors:* Vince & Patty Wixon  
*Printing:* Apple Press

# JEFFERSON MONTHLY

MARCH 2004

## Contents

### FEATURES

#### 8 Who's Making Movies in Our Back Yard?

Making a feature film in this beautiful countryside is a charming idea but hardly a walk in the park. Who are these local filmmakers? What drives them to tackle a full-length, feature film—an extreme sport in the media world? And what is it like to produce a movie far away from studio sound stages, state-of-the-art equipment houses, set designers, costume shops, and the pools of craftspeople who can give a feature that gloss that audiences have learned to expect? Paul Christensen examines the journey of two filmmakers as they confront the ups and downs of film making here in the Rogue Valley.



The FireHouse Gallery presents *Water Stories and Other Occurrences*, March 4-20th. See Artscene, p. 29.

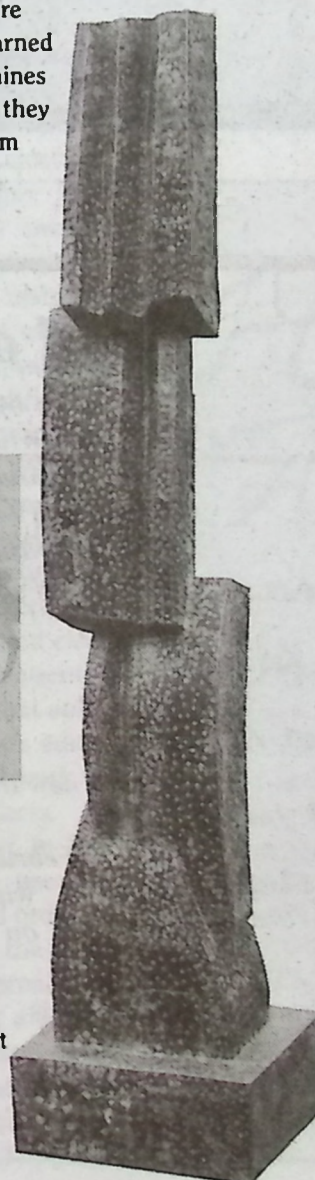
The Morris Graves Museum of Art presents *Melvin Schuler: from the Studio / from the Collection* thru March 21st. See Artscene, p. 31.

### COLUMNS

- 3 Tuned In  
*Ronald Kramer*
- 4 Jefferson Almanac  
*John Darling*
- 6 Jefferson Perspective  
*Russell Sadler*
- 12 Nature Notes  
*Frank Lang*
- 14 Inside the Box  
*Scott Dewing*
- 16 On the Scene
- 30 Recordings  
*Jeannine Rossa*
- 32 As It Was  
*Carol Barrett*
- 33 Little Victories  
*Mari Gayatri Stein*
- 34 Theater & The Arts  
*Molly Tinsley*
- 35 Poetry  
*Barbara Drake*

### DEPARTMENTS

- 13 Spotlight  
*Maria Kelly*
- 18 Jefferson Public  
Radio Program Guide
- 23 Heart Healthy Recipe
- 28 Artscene
- 36 Classified  
Advertisements







## The Straw Bale Village Jacksonville, Oregon

**MEHR Construction, LLC**  
Our mission is to create healthy, super-efficient homes that inspire communities and breathe environmentally responsible construction. Visit our website for more information on Oregon's first Straw Bale Village.



- 15 Custom Designed Straw Bale Homes from 1500 sf—3000 sf.
- Children's Park
  - Community Garden and Orchard
  - Looped Trail System
  - 6.5 acres of open space
  - Varying topography
  - Community Building near Re-circulating Creek
  - Inside City Limits
  - Country Feel

Now Taking Reservations.

(541) 899-1818 (541) 944-0111  
www.mehrconstruction.com



## JEFFERSON PUBLIC RADIO

### JPR Staff

Ronald Kramer  
*Executive Director*  
Paul Westhelle  
*Associate Director*  
Eric Teel  
*Director of FM Program Services*  
Mitchell Christian  
*Dir. of Finance & Administration*  
Darin Ransom  
*Director of Engineering*  
Eric Alan  
*Music Director/Announcer*  
Liam Moriarty  
*News Director*  
Colleen Pyke  
*Development Associate*  
Bryon Lambert  
*Assistant Program Director*  
Duane Whitcomb  
*Membership Coordinator*  
Valerie Ing-Miller  
*Northern California Program Coordinator*  
Keith Henty  
*Producer/Announcer*  
Joanie McGowan  
*Development Associate*  
Abby Hepburn  
*Development Associate*  
Jill Hernandez  
*Accountant Technician*  
Kathy Campbell  
*Administrative Assistant*  
Jeff Golden  
*Program host*

David Rose  
*Broadcast Engineer*  
Kurt Katzmar  
*Classical Music Director / Announcer*  
Michael Sanford  
*Announcer/Board Operator*  
Don Matthews  
*Announcer*

### JPR Listeners Guild

Steven Nelson  
*President*  
Richard Joseph  
*Vice President*  
Rolf Pitts  
*Secretary*

### Directors

Jackson County  
Steve Lytle  
Jim Risser  
Judy Uherbelau  
Del Norte County  
Bob Berkowitz  
Josephine County  
Rolf Pitts  
Douglas County  
Jim Ratzlaff  
Klamath Basin  
Bernie Agrons  
Shasta County  
Diane Gerard  
Coos County  
Ron Metzger  
Ronald Kramer, *Ex-Officio*

### Programming Volunteers

Jack Berry	Milt Goldman	Jessica Robinson
Judie Bunch	Keri Green	Jeannine Rossa
Jack Byrnes	Laurie Harper	Linda Sawyer
Claire Collins	Hank Henry	Lucia Sherman
Diana Coogle	Jan Hoyt	Shanna Simmons
Ani Costello	Tim Holt	Kay Stein
Bob Davy	Paul Howell	Allyn Stone
Cindy DeGroot	Dennis Hubbard	Steve Sutfin
Herman Edel	Rick Huebner	Lars Svendsgaard
Mardie Edel	Ed Hyde	Traci Svendsgaard
Cyrus Emerson	Frank Lang	Pepper Trail
George Ewart	Rick Larsen	Rodger White
Craig Faulkner	Shane Lloyd	Dan Wise
John Fisher-Smith	Mercedes Ly	Lincoln Zeve
Dan Folliard	Keirsten Morris	Allison Zigich
Brian Freeman	Marianne Parsons	
Sam Gillet	Patty Perrin	

Jefferson Public Radio is a member of NPR—National Public Radio, CPB—Corporation for Public Broadcasting, CPRO—Consortium for Public Radio in Oregon, West Coast Public Radio, and an affiliate of Public Radio International.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,  
Ashland, OR 97520-5025  
(541) 552-6301  
(530) 243-8000 (Shasta County)  
See page 20 for e-mail directory.



## SOU Theatre Arts

The Designated  
Center of Excellence  
for Performing Arts  
in the Oregon  
University System

Winter 2004

## Toad of Toad Hall

by A.A. Milne, adapted from  
*The Wind in the Willows* by Kenneth Grahame  
Directed by Bruce W. Hostetter  
February 19–22, 26–29, and March 4–7  
with matinee performances on  
February 21, 28 and March 6

## Phédre

by Jean Racine  
a new translation by Paul Schmidt  
Directed by Dennis Smith  
February 26–29 and March 4–7  
with a matinee performances  
on February 28 and March 6

To Inquire about show times and to order tickets  
Call: (541) 552-6348  
Monday - Friday, 9 am - 4 pm and 2 hours prior  
to performances.

General: \$15  
Senior: \$13  
Student/Child: \$8





# TUNED IN

Ronald Kramer

## Target Practice on NRA-TV

Presidential hopeful Sen. John Kerry (D-MA) has filed a complaint with the Federal Election Commission over what he characterizes as the National Rifle Association's (NRA) attempt to "hijack the airwaves and use their special-interest millions to fund a steady stream of NRA-TV."

We've traveled a long road. Originally, the Federal Communications Commission (FCC) forbid broadcasting stations' use by their owners for overt political purposes. Later, the FCC enunciated the *Fairness Doctrine* which required that controversial issues, including political matters, be fairly treated by allowing air time for all sides of an issue. In 1987, the elimination of the *Fairness Doctrine* allowed rampant politicization of programming and spawned the current crop of commercial talk radio programs, few of which even pretend to practice fairness.

Campaign finance reform efforts, led by Sen. John McCain (R-AZ), produced new restrictions on the flexibility of advocacy groups', like the NRA, use of political advertising to advance their organization's political agenda during national election periods. The NRA, among others, argued that these restrictions were unconstitutional and recently lost that argument before the U.S. Supreme Court. And so, the NRA came up with a novel concept.

They decided they should buy one or more radio or television stations through which they could advocate their ideas. "We don't want to be censored and shot down during the most critical periods before an election," NRA Public Affairs Director Andrew Arulanandam recently said; Kerry was outraged. "There is nothing more disturbing than imagining a democracy where the media becomes a wholly owned sub-

sidiary of the NRA's right-wing extremism," Kerry wrote the Federal Elections Commission.

The question of whether the National Rifle Association, or any other organization which is principally a lobbying agency for political points of view, should have unlim-

ited access to purchase airtime to promote its political views during elections has been spoken to by Congress. One can debate the philosophy, the limitations, the mechanisms for interpretation and enforcement - and the public value of such discourse.

What seems clear to me is the principle that broadcast station owner-

ship does not, and should not, convey the right to broadcast overtly political material without regard to truth, accuracy or fairness. Years ago, the nation's press was rabidly partisan. News stories were fabricated for political gain; newspapers were significantly controlled by particular political interests, and readers chose to read the paper which reflected their personal, preconceived political views. The founding of our nation as a democratic republic required the nurturing of an informed electorate. And newspapers consequently evolved with a public expectation that opinion would be presented on a paper's editorial pages while news stories would work to fairly and impartially present the facts.

When one radio station owner in the mid-twentieth century sought to use his radio stations for political gain and ordered reporters to slant news coverage, the FCC moved to revoke the owner's broadcast licenses. Subsequently in Oregon, a major Portland radio station's license was revoked over charges that the station had covered an Oregon gubernatorial campaign in an intentionally biased manner. The prin-

ciple that broadcast programming is supposed to be separate from the station owner's personal politics is well settled. At least so far.

I believe Americans want more from their mass media than self-serving, partisanship. If the NRA is successful, where would this trend end? The NRA is taking aim on the foundations of a healthy democracy. JM

Ronald Kramer is JPR's Executive Director.

## The Healing Arts



Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.

### The Healing Arts

Sundays at 5pm on the News & Information Service  
Weekdays on [www.wisdomradio.com](http://www.wisdomradio.com)



# AHHH!



**Casa Rubio**  
An Oceanfront Oasis!

**TWO-NIGHT  
SIESTA ON THE BEACH**  
OREGON/CALIFORNIA STATELINE

Starting at **\$156** Single or Double

All Just Steps From the Ocean!

Follow path of inlaid mosaics to the beach

**Reservations 1-800-357-6199**  
e-mail: [tony@casarubio.com](mailto:tony@casarubio.com)  
<http://www.casarubio.com>



MOUNT SHASTA, CA

**Art Glass • Unique Gifts  
Fine Wines & Tasting Bar**



Artists: David and Ann Lindsey

On the Upper Level at  
201 N. Mt. Shasta Blvd., Mt Shasta, CA  
Open Monday through Saturday: 10am-6pm  
Sunday: 11am-4pm  
530-926-1189

Corporate Gifts • Gift Registry • Wine Club



## JEFFERSON ALMANAC

John Darling

### Rumors of an Evolutionary Leap

In doing a survey with area environmentalists about whether we will experience some catastrophic breakdown of the environment in our lifetimes, I learn that most think we will, with global warming at the top of the list and water supply second.

Environmental activist and author Bill Ashworth of Ashland, a man not given to overstatement, said, "We're in dire straits and we're not going to notice till the taps run dry. The Oglalla aquifer of the Plains states, where we get 40 percent of our beef and 30 percent of our crops, is dropping fast.

Warming is going to have a "drastic effect," and if you live in Southern Florida, "I suggest you get out," says Ashworth, author of a dozen naturalist books over the last 30 years. "It's not just the two to four foot rise in ocean levels, it's the energy being added to the atmosphere, making more bad storms and tornados."

The bottom line is we're at an unsustainable population level with the lifestyles, energy-resource consumption and environmental footprint we have—and the world expects us to lift their lifestyle up to ours. The reverse is likely what's going to happen, that our lifestyle is going to drop to theirs.

I watch a Nature Channel show on this dreaded topic. At the end, they ask a bunch of environmentalists how long we have till we hit the wall in some big way. Their answers are the same—around 25 years, but that's if we all wake up today and ferociously bend our will to reversing all the damage we're doing, starting with radically cutting back on growth, resource use and

spewing greenhouse gases.

I get a call from another environmentalist author, Alan Sasha Lithman, who wants to do coffee and talk about his new book, *Evolutionary Agenda*. Like many

people, he ties it to an evolutionary jump underway, a rebirth of humankind as a new sort of species that's a big notch beyond what we are now—and that, like all births, it's natural that it's accompanied by a lot of blood, pain and screaming. And hope.

"We're not going to be able to stay in our comfort zone," Lithman says. "The planet is positively at risk now and we're more insecure than we've ever been in all history. This creates

a huge background anxiety that's bombarding the individual and filling our communities with negativity and self-doubt."

You've heard that expression—a pattern gets worse just before you give it up. Well, humanity seems to be immersed in that process, which, like all addictive processes is based on denial about getting external fixes.

It's almost surreal—the SUV explosion, the monster homes and prices, the willful shift of wealth up the ladder, the willful destruction of public schools, mainly so the wealthier kids can learn in safe, white schools or religious academies.

Hundreds of billions of dollars (and many lives) are wasted to oust one bloated warlord and get his oil while the former upper middle class reels from layoffs, runs out of unemployment compensation, goes without medical care and cozies into its new slot as the upper lower class. The investing class mines the economy. States go broke. Environmental rules are stripped



and public preserves handed over to corporate interests.

I hear people say "the Universe" is doing this so that the civilized life we've built over the last ten millennia will go flying over the edge and really teach us the lessons we need, then we'll be much wiser and better girls and boys. I don't think it works that way. Trauma is not a good teacher.

Historians wisely point out that less than one percent of the people created the Renaissance that ended the Dark Ages or "The Sixties" or the United Nations or the amazing idea of democracy in the late 1700s or any major shift.

The anxiety and negativity now snaking through our society, at the same time it tries to isolate us, Lithman says, is working as an evolutionary mechanism that's forcing us to change and to evolve in the direction of reaching out and creating community.

We see it in projects like *My Village*, an Ashland-Talent experiment in creating intentional communities. It has affinity groups networking to launch projects like craft swaps, youth mentoring, shared parenting, alternate currency, a free clinic and even fun things like weekly poker, softball or tango class.

"It kind of serves the function of church—the community, but without the ideology," said Tej Steiner, a creator of *My Village*. "People are deeply hungry for deliberate community building. It's about empowering people to find out what they love in life and what kind of community they want and to act on it."

Young Arin Ingraham, who joined *My Village*, summed it up, "I want to feel I'm part of something and not alone, not an outsider and rebel." Bill Kauth, the other creator of *My Village*, adds—not to focus on doom and gloom, but the venture will open dialog and planning for community during extreme emergencies, such as ecological disaster, infrastructure meltdown, economic collapse or political repression.

There it is—the dark warning. It's what people are thinking. Something's going to give and it's going to happen in our lifetimes. Lithman echoes the thought—we learn through pain. At least we always have. Maybe this time it can be different.

Meanwhile, I'm hearing a lot of people struggling with the inner part, reporting crazy, ravenous hungers for understanding, then depression

CONTINUED ON PAGE 15



The Forest  
Stewardship  
Council

Independent  
Certification of  
Responsible  
Forestry around  
the World

When you need wood,  
*make your choice matter*

**ASK FOR FSC ECO-CERTIFIED**

FLOORING, DECKING, FURNITURE, TOYS & MORE  
for a list of products and dealers visit

**www.fscnorthwest.com**

A message from the World Wildlife Fund. FSC Trademark 1996 Forest Stewardship A.C. FSC-US-0018



*"There are few hours in life more agreeable  
than the hour dedicated to Afternoon Tea"*

Join us for "a cuppa" or enjoy full Afternoon Tea at your leisure...  
bring a friend or an entourage... dress up or come as you are

Tea Wares • Premium loose-leaf Teas • Tea-themed Gifts  
Tea Accoutrement & Accessories

*Come for tea & stay awhile!*

95 W 11th Street • behind Bank of America at the Light • Uptown Bandon  
Now Open • for reservations, 541/347.4171 • [www.theteacosy.com](http://www.theteacosy.com)  
Bring this ad in for a free tea sample through the month of March.



***Live On Stage!***

**Jackson County Community Concert Association**  
...since 1931 presenting superb talent to Rogue Valley audiences...

***OUR 65th SEASON!***

2004-2005 memberships available starting March 15.  
**WESTWIND BRASS**, **Alpin Hong** - pianist, **I Solisti di Venezia**  
- chamber orchestra, **Franc D ambrosia** - the most famous  
Phantom of the Opera, and **Rhythm in Shoes** dance company  
will be here to thrill our members. Why not join us!

By far the best entertainment bargain in Jackson County! Even  
better if you join now. New members get the April 29, 2004  
**Overholt & Velta**, Soprano & Baritone concert free.

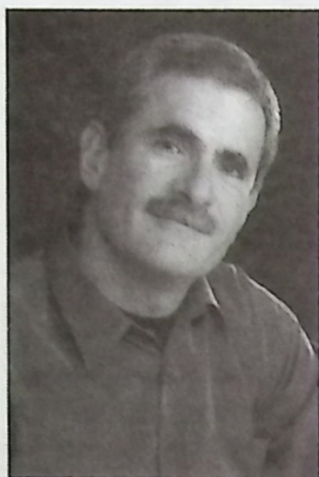
New this season ~ Family memberships for \$125!

04-05 Season Tickets-\$50, \$75 reserved, \$20 student for 5 Concerts  
Call 541-734-4116 for brochure  
or see our website: <http://webpages.charter.net/communityconcerts/>  
Concerts at the North Medford High School Auditorium



# The Jefferson Exchange

*with Jeff Golden*



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



## JEFFERSON PERSPECTIVE

*Russell Sadler*

### Pledging Tomorrow's Income

It is the conservative's most cherished cliché: government must tighten its belt during hard times just like American families tighten their belts. State Rep. Randy Miller, (R-West Linn) expressed this cliché in a January letter to the state's largest daily newspaper. "It is government's unwillingness to face the same realities of a reduced or flat income stream that working Oregonians have experienced over the past two years that has caused the fiscal crunch. A spendthrift should not be rewarded with more money," he wrote urging defeat of the budget-balancing Measure 30.

Miller, who co-chairs the Legislature's budget-writing Ways and Means Committee, can be excused for his naiveté about "working Oregonians." Miller is a wealthy man who got his money the old-fashioned way: he inherited it. In the real world, "working Oregonians," like other working Americans, have not allowed a "reduced or flat income stream" to trouble them much in the last two years. Most Americans went into debt while their savings declined.

The most recent figures from the Federal Reserve show consumer debt hit a record \$1.98 trillion dollars in October 2003. Consumer debt now averages some \$18,700 per household. Credit card debt alone is \$735 billion and nearly \$7,000 a household. Since about 40 percent of credit card users pay their bills each month, the average credit card debt per indebted household is closer to \$12,000. The two percent drop in savings means families lack the means to deal with financial emergencies, much less their retirement. Ironically, the conservative's cliché is accurate. Government is treating its fiscal affairs just like the American family treats theirs - going into debt by pledging tomorrow's income for today's purchases.

The conservative Bush administration is spending more than the presumed liber-

al Carter and Clinton administrations. The Bush administration's recent estimate of a \$450 billion deficit this fiscal year is \$151 billion higher than previous estimates. The deficit will be made up by borrowing money. The largest buyer of American debt so far is the Chinese government. Nor is the Republican penchant for borrowing to avoid raising taxes limited to the Bush administration. In Oregon, short-term, unsecured borrowing has ballooned by more than \$1.3 billion since the Republicans took control of the Oregon Legislature.

Since the early 1990s, the State of Oregon has sold about \$856 million in "Certificates of Participation." This is a form of bonded debt that does not require voter approval because it simply pledges future tax receipts to pay off the bonds. Two-thirds of the \$856 million was spent to buy land and build prisons to house the felons convicted under Measure 11, Kevin Mannix' minimum-sentencing initiative approved by voters in 1994. The remaining third of the money was spent on capital investments like a crime lab for the State Police, computer systems for state agencies and an underground parking lot at the State Capitol.

After the defeat of Measure 28 in January 2003, the State Economist told the Legislature it did not have enough cash to pay its bills through the end of the budget period that ended in June 2003. The Republican leadership plugged the hole by ordering State Treasurer Randall Edwards to issue \$450 million in "Oregon Appropriation Bonds" to pay for the state's remaining operating expenses. Borrowing was apparently the Republicans' "Secret Plan." The collateral for these 10-year bonds is nothing more than a promise to pay them off from future General Fund income tax revenues. The interest for plugging the deficit in the last budget period is



\$120 million over the next decade. The money is gone—spent on operating costs. Edwards, a Democrat, is quietly telling the Republican leadership the markets will brand Oregon fiscally irresponsible if it borrows again to plug this budget period's deficit following the defeat of Measure 30 in February.

During the same period the Republican legislative leadership borrowed more than \$1.3 billion dollars, it cooked the state's books pretending there was a budget "surplus" justifying "kicker" income tax refunds. During the period the Republicans have controlled the Legislature, they have refunded \$1.1 billion in personal income taxes and \$370 million in corporate income taxes — for a total of about \$1.3 billion. The interest cost of this partisan shell game is more than \$300 million dollars over the next 20 years.

Rep. Miller may not have been a ring-leader in this fiscal legerdemain, but as co-chair of the budget-writing Ways and Means Committee he is unarguably an accomplice.

Ironically, it turns out Oregon did not need new taxes or even tax reform. It just needed to keep the all tax money it collected over the last decade. If the Legislature had not "refunded" the fake "surplus," the state budget would be nearly balanced today without much of the borrowing or the controversial cuts. Lack of a balanced budget, increased short-term borrowing and fear of initiative petitions increasing spending while other initiatives limit revenues, caused three bond rating agencies to reduce Oregon's credit rating recently, effectively raising the interest rate on future Oregon bonds.

Confidence of the markets can only be restored by paying Oregon's bills when due. The defeat of Measure 30 only intensified the Republican leadership's reputation in the markets for fiscal malpractice. ■

---

Columnist Russell Sadler is living in a Eugene writer's garret this winter working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).



# Your Legacy & Public Radio ...

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





# Who's Making Movies in Our Back Yard?

*A behind the scenes look at the making of Raspberry Heaven and Indigo*

By Paul Christensen



MAKING A  
FEATURE FILM  
IN THIS BEAUTIFUL  
COUNTRYSIDE  
IS A CHARMING  
IDEA, BUT HARDLY  
A WALK IN  
THE PARK.

Writer/Director/Producer David Oas directing actors on the set of *Raspberry Heaven*.

W

e indie film fans are ever hopeful. Last year was a fine year: *Whale Rider*, *The Runner*, *Winged Migration*, *The Dancer Upstairs*. Next month we have the Ashland Independent Film Festival which will remind us again what an adventure it is to make a good film.

It's often a brutal journey for the independent filmmaker, too. This comes from personal experience. I began making documentaries and other short-form projects in the pre-digital era. Lean, manageable films that depended upon a new idea, interesting camera shots, some luck in the editing room and—most of all—provocative subject matter.

I then moved to L.A. and worked on some commercial projects; the difference was staggering. It was like moving from three guys building a house to a small company building an office building. Everyone had an assistant; departments of this and units of that; a crew to set up the camera; another duo to decide how to cast the lights; an entourage of make-up artist, hair dresser and wardrobe person to give the acting talent a *look*. This complexity is what causes feature filmmakers to describe



their experience as being somewhat akin to trying to drive a locomotive plummeting full-throttle down a mountain.

Knowing a little bit about the challenge, I was interested to learn that two feature films were recently made in Southern Oregon and are now heading for distribution. Making a feature film in this beautiful countryside is a charming idea, but hardly a walk in the park. Who are these local filmmakers? What drives them to tackle a full-length, feature film—an extreme sport in the media world? And what is it like to produce a movie far away from studio sound stages, state-of-the-art equipment houses, set designers, costume shops, and the pools of craftspeople who can give a feature that gloss that audiences have learned to expect? If producing a full-length movie in the Rogue Valley isn't equal to the madness of trying to control a runaway locomotive, it's at least the equivalent of shooting some Class IV white water.

*Raspberry Heaven* was written, directed and produced by David Oas. Oas is a guy that doesn't let go. When he realized he had to choose between psychology and filmmaking, he didn't abandon either dream, he just took them one at a time. After

housing in Omaha. Through the years, one house became more than a handful of houses and he had a nest egg from which to draw. In 2001, he took a deep breath, sold some units and placed a bet on his own creativity. He gave himself a budget of \$250 thousand to produce *Raspberry Heaven* and hired himself as writer and co-director. The question then became could he produce an independent film that would compete with movies made with four or five times his investment and experience?

Filmmaking is not about telling the actors and cinematographer what you would like to have happen; it's a hundred times more complicated. In a feature, it's about understanding the layers of issues that are part of every decision including creative, scheduling, and cost issues, all with varieties of trade-offs. As Oas learned, there are implications in choosing to use unknown actors and choosing to shoot in a free but very small office location. Even choosing to shoot an exterior for a scene on one side of town and shooting the interior across a small town like Ashland was a seven thousand dollar decision.

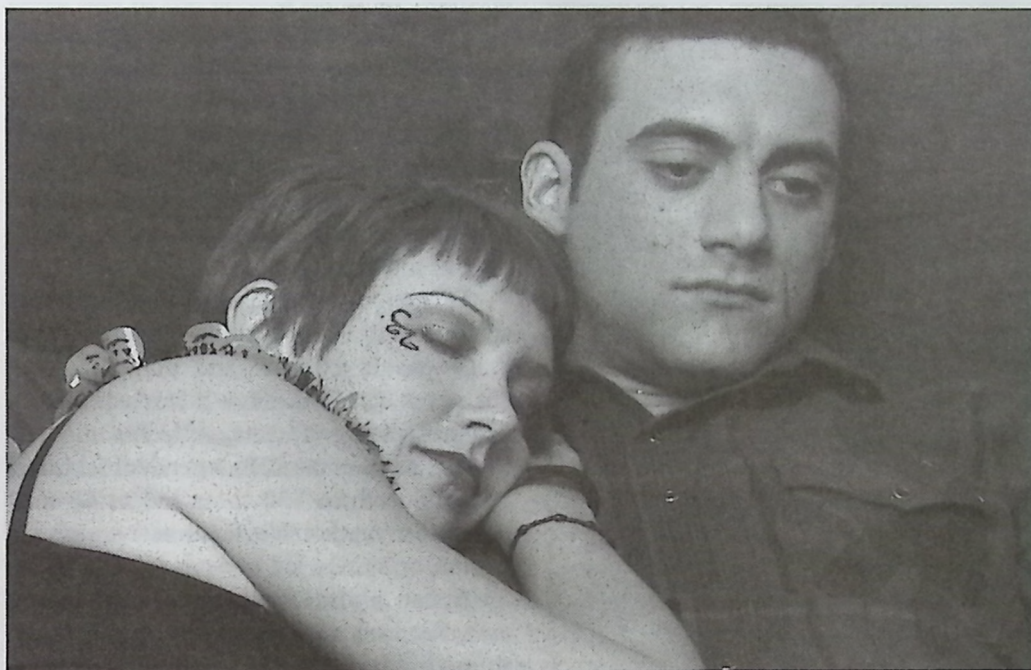
A common fall-back move for a first-timer is to have people around who can stay on top of all the details before the entire shoot becomes a runaway train. Oas took this strategy but it wasn't fool-proof. In the first week, his co-director/director of photography seemed to be missing coverage—not shooting from enough camera angles and getting enough reaction shots to cut the scene together. After a week of debating every shot, he took over as Director and called in another director of photography. At about the same time, he realized the producer he was depending upon to keep things organized was making the project a part-time job and was teaching classes instead of showing up for the shoot. But Oas didn't let go; a former-Navy pilot, Oas has that kernel of inner confidence to know he can pull out of a dive. Changing producers, Oas continued to head down into the boiling white water.

In *Raspberry Heaven*, Oas aims to shed light on the deeply disturbing life events that don't fade away. If these events

aren't processed, they can take over. As Oas puts it, "No one escapes what they cannot control or forgive in themselves." Of course, that's a concept—not a film.

Converting the conceptual into the concrete is yet another challenge faced by the filmmaker. This challenge, converting the concept into an emotionally real story, immediately exposes one of the most essential components of filmmaking, one not dependent upon the size of budget and crew. No, independent of the need for expertise, money and facilities, there is the need for simple, down-home emotional truth. This truth comes out of the story, through the dialogue and action of the script, up through the hearts of the director and actors, across into the lens and sound system, and eventually out into the darkened theater. This can be an incredibly difficult journey.

Last fall, Oas put his hard-won production to the test. How



In *Raspberry Heaven*, Oas aims to shed light on the deeply disturbing life events that don't fade away.

earning a PhD and establishing himself as a practicing psychologist, he began dabbling as a screenwriter. And lo and behold, he sold a script. Better than that, "Jocks" was a script that actually was made into a film. As he watched the production process, he decided that he could do more than just write the screenplay, he could actually make films too. He continued to write and finally, twenty years later, he had the time to take the next step. After he retired from his clinical practice and his position in the Psychology Department at Southern Oregon University, he returned to his dream of making a movie.

Making a feature film is hardly a low-budget retirement hobby, of course. Looking back, you might see that Oas' financial experience was a lot like his creative experience: steady and somehow directed towards fulfilling this intention. Years ago, his brother had talked him into investing in some modest, post-war



would an audience react? Even arranging for the preview wasn't a slam-dunk. Like most independent projects these days, *Raspberry Heaven* was shot in digital format. Few theaters are equipped to project in digital; they depend on a transfer to film. Once again, David Oas doesn't let go. He bought a digital projector and rented a screen at the Varsity Theater in Ashland for one week. Some local critics liked it, others didn't.

Oas accepts this as guidance instead of a verdict. "It was a sneak preview," he says. "It showed me it wasn't ready. But I could hear where it was working and where it wasn't." And so he continues on. He's bumped his production budget up to \$400 thousand and he's decided to utilize the post-production expertise and technologies located in Southern California and Canada to upgrade the project: new music, tighter editing, a richer, more organic sound track among other benefits. Why not take your pick of sixteen variations of crickets chirping, if you can have the choice?

Would Oas shoot again here in his backyard? Absolutely. He's already planning his next project.

The other feature shot in the Rogue Valley—just last summer—also focuses on our inner-experience. *Indigo* began as a book that James Twyman wrote to report on what he calls the "Indigo phenomenon." This involves the arrival of a new generation of "Indigo children" that are being born into the world to bring a new source of healing to the planet. It's easy to see how this idea might make for interesting cinema. Think *ET*, *Field of Dreams*, *Independence Day* and so on.

Twyman had tried an earlier book-into-movie idea out on a Hollywood producer named Stephen Simon some years ago. The two became friends even though Simon didn't see potential in the first proposal. This time Simon was interested. If Twyman could move beyond conjecture and develop his material into a dramatic storyline, Simon would be available to produce it.

After decades of producing studio properties in L.A., heading up the production companies for Ray Stark and Dino deLaurentiis, Simon had decided to take a major step in his own life by exiting the big budget world to dedicate himself to what he calls "spiritual cinema." "Cinema that asks two eternal questions: who am I and a why am I here?" as he puts it.

As Simon decided to leave L.A., Twyman decided to leave Joshua Tree, California, and the two re-located to Ashland, home to their friend Neale Donald Walsch. This proximity quickly gave them the opportunity to talk through the idea of *Indigo* actually becoming a film. If Twyman could draft a fictional story and a grant proposal, Simon would organize a production company to make the film. They could shoot it in August 2003

Twyman, creative spirit intact, went for it. Just as he drafts his books in one pass, Twyman drafted a script for *Indigo* in the same way. But he soon found that writing a script is quite different from writing a book. Immediately bumping up against the hurdle of writing dialogue that is meant to be spoken rather than written, it didn't take Twyman long to accept his inexperience. Utilizing Neale Walsch's decades-long background in theater, the two joined forces and finished the script in a few weeks.

Twyman initiated a grant proposal launching him into another patch of Class IV rapids as he could easily see that the funding would be uncertain and definitely not on schedule. They could leave it to chance—or Twyman could try another route. He

could e-mail the worldwide network of participants in Twyman's *Beloved Community* who had expressed interest in the Indigo phenomenon and solicit donations. With close to 100 thousand individuals, this network could provide a substantial base of financial support—\$500 thousand—enough to produce the project.

"Did I have the courage of my convictions?" Twyman recalls, "Could I trust that I could write a check for a half million dollars based upon my ability to fund-raise within my community." He banked on his faith, wrote the check and headed into the wild river of independent filmmaking right here in our backyard.

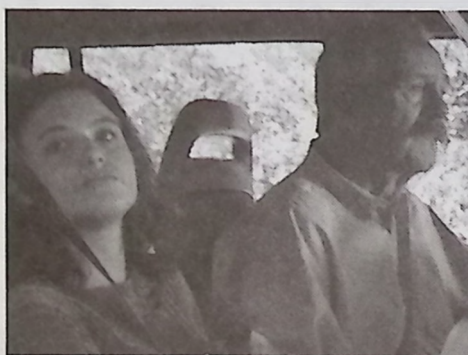
Off they went. Twyman would co-write and direct, Simon would produce and Walsh would co-write and play the lead character. That's the way it started. Simon began building a crew with his modest budget. Keep in mind, independent features are produced for \$50 thousand or \$5 million. Most marketable features require \$1 million or more.

Simon chose another route when he assembled his cast and crew. He didn't go through his rolodex to call in favors or seduce fledgling talent from the old days in L.A. The crew and cast met him for the first time as the project got started. Simon says he just wanted to find people who shared his desire to work in a different way on a feature film. Not for money or as a career move but to make a meaningful movie together. As a result, he found veteran crew members who agreed to head each depart-

ment, working at a fraction of their rates, and willing to direct a band of inexperienced volunteers.

"I believe everything happens for a reason," he says. "I spoke at a conference in L.A. and a composer came up afterwards and asked me what he could do. This was an award-winning composer. It's been amazing!"

This doesn't mean Simon hangs back and waits for things to emerge. One visit with him, and one look at his website, with its run-down of his intentions, background and current involvements, and you know this is not a person who waits for things to



TOP: *Raspberry Heaven* Director, David Oas.

BOTTOM: A still shot of actors in *Raspberry Heaven*.



happen. Simon does whatever it takes to prepare...and then lets go. This is tricky as it's difficult to invest energy in a goal and then accept the outcome, whatever it may be. The tendency is to try to *control* the outcome. Simon has learned where to focus his effort.

This is what Stephen Simon does in preparation overdrive. He asks his cast and key crew people to sign-up not only for the three-week shoot, but to contribute an additional two weeks for rehearsal. He plans every hour of every shooting day down to the smallest detail thus exposing all possible creative and practical problems ahead of time, scrutinizing the plan for all costume, prop and set issues, and giving the crew confidence that they could stay on schedule with this scale of organization. With over 30 speaking parts and 15 actors from the Oregon Shakespeare Festival who were either performing or rehearsing throughout the film shoot, just scheduling the rehearsal work was no minor task.

And sure enough, all this preparation quickly triggered one of the biggest surprises of the entire project. As the read-through proceeded, Twyman began to get a bad feeling. The more he understood the demands of low-budget, high-achieving movie-making, the more he sensed he was in the wrong place at the wrong time. Unable to provide answers fast enough for all the issues that were coming up, as he put it, "I began to see that I had to make a choice. This could either be the best movie that I could make, or this could be the best movie *Indigo* could be. For me, it wasn't about me having to direct, it was about making the best possible movie."

*Bamm.* The entire project went into limbo. When this happens in the big leagues, the project is put on "hold" for months; in Ashland, the turmoil lasted for a day. Twyman naturally looked to Simon for an answer. Then he looked to Simon to take over, but Simon had never directed a crew and actors. He had been on movie sets for most of his adult life and he clearly knew the production plan from top to bottom, but that's different from knowing how to evoke a character from an actor, or block out action with a director of photography and a cinematographer. Simon gave it a day and realized they had no other alternative; he was the only option.


As it turned out, Twyman made the right choice in letting Stephen Simon, an unusually clear man, take over the direction of the film. Mike Spodnick, the cameraman on the project and an established director of photography in his own right, still marvels at the ease with which the transition worked, "I've worked on a lot of indies and I've *never seen* a smoother shoot. We shot for three weeks straight and we enjoyed every day of it. That doesn't happen."

Walsch, whose character appears in virtually every scene, had a similar experience, "Stephen was just so sensitive—he paid attention to everyone and everything at once. The cameraman, the actors, the soundman—everyone. This is not as easy as it sounds." Walsch remembers a moment in the shoot that illustrates Simon's approach, "I was having trouble finding my way into my part and Stephen saw that. He stopped everything. He asked everyone to take a break and came to me to say something in my ear. It was very important to me as a person and as my

character: 'Neale, don't say this to an actor playing your son. Say it to Nicholas!' That was all. He went back to his chair, directed the cameras to roll, and it just poured out of me. Nicholas is my son. I delivered that line about asking for forgiveness to my son. And that's how Stephen directed, he would say just the right thing, in just the right way, at just the right moment."

According to cast and crew, the project flew along virtually flawlessly for three weeks. It has continued to fly forward. Simon completed post-production in L.A. and wrapped up the project in a breath-taking nine months. In December, *Indigo* won the audience award at the Santa Fe Film Festival. Twyman, Walsch and Simon e-mailed their networks of supporters and bumped up attendance for the debut, so more audience reactions are required before knowing how successful it will be in the movie marketplace.

Simon and Twyman are currently reviewing distribution options. One studio is interested though it still needs to be convinced there is an audience for "spiritual cinema." This confirms Simon's point and mission: if he can demonstrate there *is* an audience, more projects will be made for it. Simon is sure there is. He's also sure he has just entered the best part of his career.

Will Simon, Twyman, Oas and company continue to make movies in the State of Jefferson? They would love to. They love the variety of locations, the unpretentious attitude of cast and crew and the many willing volunteers. The only question for Simon is whether the local community will support filmmaking. Will the Ashland Parks Commission continue to oppose the use of its parks for location shooting? Will local officials around Jackson County recognize the bump movie making can bring for local businesses? If this sounds like a stretch, Simon will tell you about the economic value his feature, *Somewhere in Time* has had for Macinac Island in Michigan. Tourists are still coming to the grand old hotel featured in that film twenty years after the movie was produced. 

---

Paul Christensen is developing a multimedia theater in Ashland. He is also editor of the Artscene column for the *Jefferson Monthly* and Director of Marketing for a local technology company.

SIMON AND  
TWYMAN LOVE  
THE VARIETY OF  
LOCATIONS,  
THE  
UNPRETENTIOUS  
ATTITUDE OF  
CAST AND CREW  
AND THE MANY  
WILLING  
VOLUNTEERS



# A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order *A Nature Notes Sampler* for \$19.95 postpaid

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

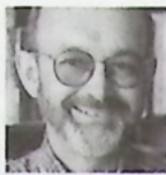
PHONE \_\_\_\_\_

Make checks payable to: Jefferson Public Radio  
or bill to my credit card: ☐ VISA ☐ Mastercard  
☐ American Express ☐ Discover

CARD NO. \_\_\_\_\_

EXP. \_\_\_\_\_ AMOUNT: \$19.95

Send completed form to:  
Nature Notes/Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520



## NATURE NOTES

Frank Lang

### Shrew Moles

Remember the *Nature Note* on Bigelow Lakes near Oregon Caves National Monument in which I got very excited about a small aquatic mammal that I described as an overactive mutant ninja teenager? The one where I loudly announced it was a Water Shrew, *Neurotrichus Gibbsii*? The one where I was right on the common name, but wrong on the scientific name?

What we saw at Bigelow Lakes was the American Water Shrew, *Sorex Palustris*. I didn't get to see *Neurotrichus Gibbsii*, the Shrew-Mole, until a month ago. It was not exactly overactive. It was dead beside the loop road around Ashland's watershed. It was fresh dead without a mark on it; not squashed flat road kill, but highly pick-up-able, which I did. You can't be a sissy about these things if you want to find out stuff.

The interesting little animal was not quite five inches long, and weighed almost nothing. Its soft dark gray fur reminded me of my grandmother's mole skin coat. Shrew-Moles are our smallest moles whose hairs move smoothly and softly in any direction. An adaption for backing up in burrows, I suppose. My Shrew-Mole had a long tapered nose at one end and a long, thick, scaled tail at the other, and a plump, earless, body between. Its mouth was full of teeth and its broad, stout front feet equipped it well for digging. Its nose's naked tip had nostrils on the side, presumably so its nose does not fill with soil as it dug around in the moist duff-covered humus of its native habitat in a constant search for food.

Shrew-Moles have voracious appetites. They live to eat. They're awful gluttons. I love em. Earthworms are a favorite, as are a number of other soil invertebrates includ-

ing centipedes, pill bugs, flies, and beetles. Digestion defies belief. They pass meal fragments in 35 to 40 minutes after eating. An individual may eat more than its own weight in a twelve-hour period. Now that's gluttony.

Their long elephantine-like nose is in constant motion as they find their way about in their constant search for food and friends. Shrew-Moles are equipped with sensory hairs from stem to stern, whiskers on the nose and face, stiff hairs around the ears and on the tail. Hearing is reported to be acute enough to detect the squishy, scratchy sounds of worm and insect prey. A good thing they have such adaptations. Their minute hair-covered eyes render them

sightless— blind.

Not much is known of Shrew-Mole social life. There must be some, however. A small percent seems to reproduce all year with a peak between mid March and mid May. Litters of three or four tiny pink hairless babies are born in nests a foot or more beneath the ground.

They spend much of their lives in shallow borrows and runways they construct scurrying about in their constant search for food. They poke their noses into cracks and crannies of rotten logs, rustle about in duff and surface debris, climb in low vegetation, all in search of their next meal. They are not always in constant motion. Shrew-Moles do sleep, deeply if full of food, fitfully if still hungry.

Chris Maser, student of the Shrew-Mole, reports in his book, *Mammals of the Pacific Northwest*, that a Shrew-Mole will tap the ground with its nose once prey is found. Maser fears that nose tapping may lead predators like owls, Pacific Giant Salamanders and

CONTINUED ON PAGE 15



# Spellbound:

## *Hassan Hakmoun and Cassandra Wilson Visit the Rogue Valley*

By Maria Kelly

This March, two unique artists who share roots that run deep will be performing in the Rogue Valley — roots that are drawn from the African continent. The United States is not the only country whose music has been significantly influenced by slaves from sub-Saharan Africa. In Morocco, the descendants of slaves, known as the Gnawa, developed a music that combines the sinuous melodies and circular motifs of Arab trance chants with the chattering poly-rhythms and call-and-response vocals characteristic of West and South African music.

*One World Performing Arts* presents Hassan Hakmoun with his traditional ensemble on Saturday, March 6 at 8 pm in the SOU Music Recital Hall in Ashland. Moroccan musician Hassan Hakmoun is a master of Gnawa music - a style of Moroccan devotional music performed in all-night healing trance ceremonies. Rooted in West Africa, it was carried north to Morocco via the slave trade centuries ago. Gnawa music is played on a sintir, a long-necked, three-stringed lute and accompanied by castanets and usually a dumbek drum. It combines call-and-response African chant, wailing Arabic melodic lines and a rattling syncopation that is akin to flamenco.



THE NEW YORK TIMES  
HAS BEEN EFFUSIVE IN

ITS PRAISE FOR  
HAKMOUN'S  
"SPELLBINDING FUSION  
OF MOROCCAN AND  
ARABIC SOUNDS"

Hassan Hakmoun

Born in Marrakech, Morocco in 1963, to a mother who was a Gnawa healer, Hassan Hakmoun absorbed the traditional music as a child. Since age seven, he has been studying *tagnawit*, Gnawan arts and lore, including drumming, sintir, litanies, chants, costumes and knowledge of the spirits. He left school at age 14 to pursue a less formal education on the road. He traveled throughout Morocco and into France, learning from his experiences and from the Gnawa masters he visited on his journey. Returning to Marrakech, he continued to work as a Gnawi, performing as a master musician and broadening his repertoire of Gnawa songs to include Arab and Berber material in the Gnawi style.

In 1987 Hassan Hakmoun came to America at age 23; he performed at Lincoln Center and quickly made a name in world music. He formed a Gnawa-rock fusion band, Zahar, signed to Peter Gabriel's *Real World* music label and began a series of collaborations with Western musicians like the Kronos Quartet, Don Cherry, Peter Gabriel and Paula Cole

(his wife) using Gnawa roots music to blend with jazz and rock.

*The New York Times* has been effusive in its praise for Hakmoun's "spellbinding fusion of Moroccan and Arabic sounds" while the *LA Times* calls his music

CONTINUED ON PAGE 17





COMEDY  
COLLEGE

CLASSIC COMEDY

News & Information · 5 pm Saturday

## the connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

Weekdays at 4pm on

**News & Information Service**



**ChevronTexaco**

**Metropolitan Opera**

International Radio Network

La Traviata (Verdi).....	March 6
Don Giovanni (Mozart, new production).....	March 13
Das Rheingold (Wagner).....	March 20
Salome (R. Strauss, new production).....	March 27
Die Walküre (Wagner).....	April 3
Nabucco (Verdi).....	April 10
Siegfried (Wagner).....	April 17
Götterdämmerung (Wagner).....	April 24

Saturdays at 10:30am on

**CLASSICS & NEWS**



# INSIDE THE BOX

Scott Dewing

## The Death of Grammar

The word "email" itself is a clue that something quite terrible is happening to the English language. We're killing it slowly by hacking it to bits, shortening its words, gutting its grammar and leaving bloody misspellings strewn about the floor. Email has quickly become the venue for this grammatical slaughter. Every day there are more and more people online using email. Some recent studies of email usage have estimated that by next year there will be more than 1 billion email users collectively sending more than 30 billion emails every day.

Daily, I cringe at some of the emails I receive that are littered with grammatical errors and misspellings. They're hard to read and embarrassing. For example, I'm not sure why some people think that email somehow makes proper capitalization no longer necessary. starting a sentence without a capital letter looks wrong and distracts us from what we're reading. Then there are the miscreants who only use capitalization in a sentence when they are trying to make a point: "i'm VERY UPSET the project has been delayed, we REALLY REALLY must meet the DEAD-LINE!" Capital letters don't make a point. Clear thinking and well-constructed sentences do that. Brevity is key to writing good sentences but when did "ur" become a contraction for "you are"? Sacrilege. Then there's the issue of punctuation and either the complete absence of it or glaring misuse. I once received an email from someone who insisted on using three commas in a row , , , like that was supposed to mean something?

Good grammar is the foundation of clear writing, but this kind of writing is

dying a digital death at the wayward hands and clumsy keyboards of the millions of reckless and lazy email hacks out there. I know for certain that one of these hacks is sometimes me. One of them may even be you.

Now, before you roll your eyes and go peg me as some crotchety old English teacher with reading glasses permanently pinned at the end of my nose accompanied by a scowl while I thump on a copy of Strunk and White's *The Elements of Style* like a Southern Baptist preacher thumps on his Bible—let me assure you that I am nothing like that. I'm far from proselytizing about sentence fragments and dangling modifiers. Having said that, the death of grammar begins with terrible things like dangling modifiers. Then sentence fragments. In the end, grammatical chaos

ensues and plunges our culture into 100 years of darkness accompanied by the apocalyptic comeback of disco and fondue.

Okay, it probably won't end that scary, but where did all this start? I'll bet my bell-bottoms it started with the decline of studying grammar in grade school. I'm sure my mother and father studied grammar much more than I did in grade school and I'll bet that I studied it more than my children will. Combine that trend with a cultural appetite for fast food, quick success and bad TV and you'll begin to see why good grammar doesn't stand a chance. We're always in a hurry. We want everything and we want it now. Meanwhile, learning grammar takes time and there's seemingly little reward for writing good sentences.

In college, I had to pass an intensive grammar exam to get into the School of Journalism at the University of Oregon.



Most students failed the exam the first time because they were young, cocky and incompetent. They didn't study because the conventional folly was, "I'm a good writer so I know this stuff." Even though I was young and incompetent, I wasn't cocky about my writing abilities nor my knowledge of English grammar. The looming exam terrified me. So I studied very hard and missed passing the exam by 1 point. This may or may not have had something to do with the distraction of my girlfriend telling me that she "might be pregnant" the day before I took the exam. Anyway, I studied and took the exam again the next semester. On this second—and final—try, I only missed 1 point.

If you were to give me that same exam today, I'd likely fail. I find English grammar inconsistent, tedious and often confusing. But in an age when most people believe they're too busy for such trivialities as grammar and our own president thinks that "stratergy" is a word, I'm committed to making an effort to write grammatically correct sentences that people can read and, more importantly, understand.

It's ironic that the chosen medium of communication for both personal and business is email during a time in which fewer and fewer people seem to be able to use writing to communicate effectively. With a combination of increased stress of modern life, less attention to grammar and the false sense of security we get from Spell Check, we mite even get to the point wear no one understands what we've written. Only then can we all laid back, fold our arms behind our head and breath a sign of relieve. ■

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, [www.insidethebox.org](http://www.insidethebox.org).

# JEFFERSON ALMANAC *From p. 5*

(in people who've never had it). I see people doing agonizing inventories of who they are and why they're here, then having glowing, inexplicable clarity, even ecstasy, then maybe thoughts of death, then horrid boredom, drawn out like an afternoon in Medford traffic. It's scary but they tell me it's working. It is with me, too. We're mov-

ing into the unknown, both inner and outer. You have to learn the inner part for yourself. Then we'll do coffee and build some community. ■

John Darling is an Ashland writer and counselor.

# NATURE NOTES *From p. 12*

Rubber Boas to the Shrew-Mole.

These wonderful little objects of creation are creatures of the Pacific Northwest, found from southern British Columbia south to northern California west of the eastern slopes of the Cascade mountains. I donated my little corpse to the Southern Oregon University Vertebrate Natural History Museum where it will remain as a record in the name of science for millennia. A far nobler fate I think, than

falling victim to scavengers, blow-flies, carrion beetles, and bacteria. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Refreshing  
Tangy  
Timeless

## The Retro Lounge

with Lars & The Nurse  
since 1993

SATURDAYS  
AT 9 PM  
*Rhythm & News*



Michael Feldman's

# Whad'Ya Know

## All the News that Isn't

The Bush campaign reaches the \$130 million mark in its effort to Leave No Cash Behind. The President is back at work after spending the holidays rolling in the dough.

President to issue green cards that will double as Republican party registration and mail ballots in Florida.

John Ashcroft says it was not a case of mistaken identity on the Air France flight—the five year old, the elderly Chinese woman and the Welsh insurance agent will be sent to Guantanamo.

Overseas travelers to the US will be fingerprinted, urine tested, shackled, have a bag placed over their heads and left on the baggage carousel. Shouldn't add more than a few minutes to customs. The upside is they will be issued a green card.

Combating SARS, the Chinese make it illegal to eat anything you have to shave first.

The latest Spirit rover pictures from Mars show a 360 degrees of nothing in every direction. At least North Dakota has wheat. And frankly could use the attention.

Then, of course, the Faith-Based Space Program, which will use the Rapture to fling astronauts to the moon and beyond—hence the administration effort to advance Armageddon to make it all happen. That's where faith-based foreign policy comes in.

Then on to Mars because, as a red planet, it's in the Republican column.

The Iraqis demand free elections where the candidates with the most votes win, leaving the Bush people scratching their heads. Obviously a misreading of our electoral process.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**

npr

# ON THE SCENE

## Finding Their Voices: Women and NPR

When Susan Stamberg started hosting *All Things Considered* in 1972, she had to find her voice in a media world that lacked a female standard. "I had no role models," recalls Stamberg. "There were no women on the air doing what I was doing. All of them were men. So early on, I tried to lower my voice," she adds, slipping into a mock male voice, "and sound sort of like them. And that wasn't working at all."

Bill Siemering, NPR's first program director and the creator of *All Things Considered*, then gave Stamberg the best advice she ever received as a radio journalist: "Relax, be yourself." Thus, Stamberg not only found her own voice but also became an NPR trademark.

So, too, NPR began finding its own voice as a new media organization. And, in large part because it hired and promoted women to prominent roles long before most other media organizations, NPR blazed a trail for women in journalism. With women such as Stamberg, Linda Wertheimer, Nina Totenberg, and Cokie Roberts, NPR shaped a whole new sound in broadcast news.



Linda  
Wertheimer

Even within the public radio system, putting women on the air, let alone giving them the anchor's chair, turned out to be controversial at first. Siemering heard objections from managers of public radio stations at the time who believed a female anchor wouldn't be taken seriously, or that her voice wouldn't be authoritative

enough. "He never told me at the time because he had a lot of confidence in me," says Stamberg. "He figured if I kept on doing it, the objections would dissipate, and, in fact, God bless him, he was right."

As NPR managers were shielding women from such slings and arrows, they were also creating a haven for them. Before she ended up at NPR in the spring of 1971, Linda Wertheimer realized that a job in broadcast journalism would probably allow her to rise only about as far as the position of researcher, typically a brief and early stepping stone for men. At one interview for a net-

work TV news job, Wertheimer recalls with a laugh, "I was told [by a man] that 'women are not credible to deliver the news,'" a quote that has ever since been "graven on my forehead." Wertheimer went on to host *All Things Considered* for 13 years.

Nina Totenberg arrived at NPR in 1975 after a decade and a half of reporting for daily newspapers and magazines. "For the first 15 years I was the only woman most places I worked, the first 10 years being shot at by the men," Totenberg says. "This was not fun. But you couldn't afford to think of it as not fun. Because I was very grateful to have the job, trying very hard to succeed and do well, and being very aggressive about it, I might add."

At NPR, Totenberg says, "I was able to relax as I got older. When I had my darling friends Cokie and Linda around me, I had somebody to talk to who wasn't trying to 'get' me, I realized how terribly lonely it had been for all those years when I was

“  
EVEN WITHIN THE PUBLIC  
RADIO SYSTEM, PUTTING  
WOMEN ON THE AIR, LET  
ALONE GIVING THEM THE  
ANCHOR'S CHAIR,  
TURNED OUT TO BE  
CONTROVERSIAL AT FIRST.”



Susan  
Stamberg



Nina  
Totenberg



starting out – some might say pioneering, but whatever word you want to use.”



Michele Norris

This history is not lost on Michele Norris, who joined NPR in 2002 as a co-host of *All Things Considered*. “There is a whole generation of journalists out there,” she comments. “Women, who set the bar a little bit higher, set the dream a little bit higher because they were listening to Susan, Nina, Linda, and Cokie at a time where we were seeing men sit in the anchor chairs on network news.... They were reporting on wars and conflicts in Washington. They were tough, funny, and smart. I still hear those voices and know that they strongly influenced me.”

Not only do Norris and co-host, Melissa Block, have the model of women at NPR to inform their own approach to their jobs, on any given day they can literally go right to the sources of their inspiration themselves.



Melissa Block

“Maybe five years ago... Susan [Stamberg]... became my *de facto* mentor,” says Block. “I still call her and say, ‘I have an interview coming up,’ and ‘how do I approach this.’ She’ll say, ‘Try this.’ That’s been a tremendous relief and resource all the way throughout – that there is somebody who has done this before and set the bar.”

Block adds that “when I first got the job as host of *All Things Considered*, well aware of the legacies, I was sitting in same seat as Susan, and I remember asking her what I should be trying to do. Susan’s answer was – she made a gesture. She opened her arms wide and said, ‘Bring them to you. Don’t sit back at arms length; bring them to you.’ That warmth and personality and inclusion, I try to keep that in my mind every day.”

As an ABC News correspondent for nearly a decade, Norris often heard the advice Stamberg received many years earlier from Bill Siemerling. But Norris now realizes the “be yourself” culture runs much deeper at NPR, perhaps because the network molded it long before others, and sustains the trademark NPR “voice.”

“On television they would say, ‘Be yourself, but could you lower your voice, or sound a little more authoritative. There was always a ‘be yourself,’ but it was always followed by a ‘but.’ Now it’s just, ‘Be yourself.’ Period. And then go to work.”

# SPOTLIGHT *From p. 12*

“penetrating” and “emotional”. This is sure to be a potent evening of trance music at its very best.

**Tickets for Hassan Hakmoun are available at 541-552-6461 or [www.oneworldseries.org](http://www.oneworldseries.org)**

Jefferson Public Radio presents Cassandra Wilson in concert with her exceptional band on Thursday, March 4 at 8 pm the Craterian Ginger Rogers Theater in Medford.

She will be calling upon the music of the rich blues roots of her Mississippi Delta heritage to color her interpretations of jazz, soul and rock classics, as well as her original compositions. Cassandra Wilson is recognized as an unequaled vocalist and as a jazz singer for a new generation. She has a voice characterized by great timing, pacing and delivery. Her distinctive style and daring aesthetic have earned her wide recognition, including chart-topping albums, a Grammy Award and countless media accolades, such as *Time Magazine’s* 2001 pick for America’s Best Singer.

Born and raised in the Mississippi Delta she has a definite blues vocal sensibility.

Wilson remarks, “Down South, musicians have to be able to play in many different circumstances and in many contexts. They have to play jazz, they have to integrate the blues, rhythm and blues, and they have to know a little country. And the lines are blurred sometimes because that’s what everybody wants to hear.”

On her latest release entitled *Glamoured*, she covers songs by Muddy Waters, Willie Nelson and Sting. As the *Dallas Morning News* says, “Delivered in Ms. Wilson’s molasses-like alto and unpredictable phrasing, a simple tune like “If Loving You Is Wrong (I Don’t Want to Be Right)” feels like a suspense novel. The dark, odd arrangements are the perfect match for her velvet fog horn of a voice – one of jazz’s boldest instruments.” Even



Cassandra Wilson

the less characteristic songs Wilson sings seem to cast a spell and smell of voodoo. “Glamoured” is a Gaelic word which means, “to be whisked away.” She describes it as “being in a daydream, those split seconds when you’re transfixed and your eyes don’t move and you have to shake yourself out of it. This album captures that feeling of reverie.”

I suspect both artists performing in March will cast a spell unique to their own native roots and traditions over their respective audiences. Lucky for those attending these concerts as they may find themselves caught in these artists’ respective reveries!

**Tickets for Cassandra Wilson are available at the Craterian Box Office at 541-779-3000**

CASSANDRA WILSON  
IS RECOGNIZED  
AS AN UNEQUALED  
VOCALIST AND AS  
A JAZZ SINGER  
FOR A NEW  
GENERATION.





# PROGRAM GUIDE

## At a Glance

### Specials this month

#### News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMIC / KPMO

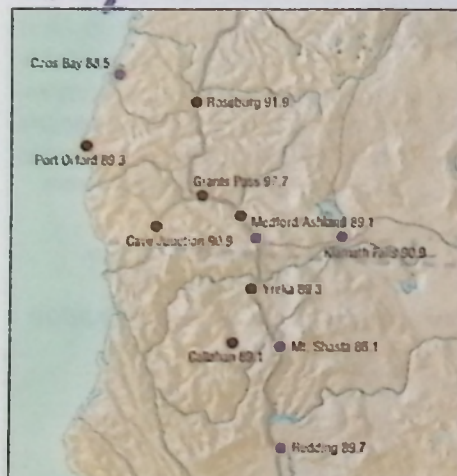
New this spring, Kai Ryssdal will bring an informed, warm and irreverent presence to the host chair of *Sound Money* from Public Radio International. The updated program will still help you figure out how to pay for your kid's college; explain what the mutual fund scandals mean to you; and help you decide whether to buy or lease a car. But the program will also try to include more elusive subjects - the myriad ways money affects us, not just financially but emotionally. *Sound Money* addresses issues of personal finance in terms everyone can understand. For an hour each week, Kai Ryssdal will invite listeners to get clear answers to worrisome questions on everything from investment opportunities to debt and asset management. In the process listeners get the information they need to become wise consumers and sensible money managers. *Sound Money* airs each Saturday morning at 8:00 AM and repeats Sundays at 11:00 AM on JPR's *News & Information Service*.

#### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Beginning Saturday March 6th listen for *Played In Oregon*, a new program on the Classics & News Service. *Played in Oregon* is your weekly window into the concert halls of Oregon. Each week, host Robert McBride showcases some of the best recorded performances of chamber groups, soloists, and full orchestras throughout the state of Oregon. You'll also hear conversations with many of the fine soloists who travel through the region on tour, and some short segments that look at classical music from a different perspective. *Played In Oregon* airs Saturdays at 3:00 PM on JPR's *Classics & News Service*.

## Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

#### Stations

**KSMF 89.1 FM**

ASHLAND

**KSBA 88.5 FM**

COOS BAY

**KSKF 90.9 FM**

KLAMATH FALLS

**KNCA 89.7 FM**

BURNEY/REDDING

**KNSQ 88.1 FM**

MT. SHASTA

#### Translators

CALLAHAN/  
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

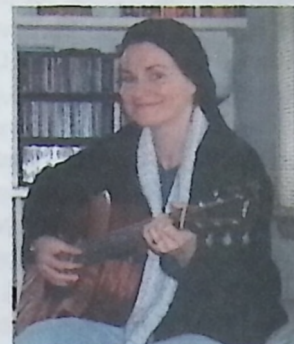
PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

### Volunteer Profile: Cindy DeGroot

For as long as I can remember, music has been the rhythm of my existence, whether I was making up songs of my own or holding my little Panasonic cassette recorder next to the radio and recording the latest Beatle tune. I grew up mostly in Colorado and Southern Utah, when my Dad's company moved us to Moab. Moab was beautiful desert paradise in those days, but also an incredibly isolated and conservative place to spend the sixties. Late at night my older brother would tune in a station from Oklahoma City on an old broadband radio my grandfather had given him. It opened up a larger world for us and I have vivid memories of the days when he would bring home albums ranging from Joan Baez or the Mama's & Papa's to The Doors.



Every other weekend my folks drove us to Grand Junction for music lessons, my dad envisioning a classical quartette I think. As a kid I took it for granted; as a parent myself now, I appreciate the effort they made as playing music has been my life long therapy.

My husband and I have played music together since the first days we met and have been taking our daughter to music festivals for most of her life. A few months back, she was trying to think of John Hiatt's name and in prompting my help said, "You know, not John Prine, the other John." It occurred to me that probably not too many 16 year olds know either one of them and I felt quite

CONTINUED ON PAGE 21

#### Monday through Friday

5:00am Morning Edition  
9:00am Open Air  
3:00pm All Things Considered  
5:30pm Jefferson Daily  
6:00pm World Café  
8:00pm Echoes  
10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition  
10:00am Living on Earth

#### N. CALIFORNIA STATIONS ONLY

10:30am California Report

11:00am Car Talk  
12:00pm E-Town  
1:00pm West Coast Live

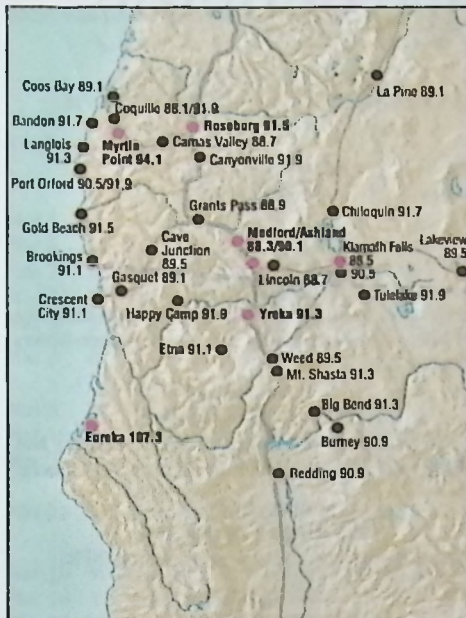
3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

#### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha



# CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

## Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am ChevronTexaco Metropolitan Opera
- 2:00pm From the Top

- 3:00pm Played in Oregon
- 4:00pm All Things Considered
- 5:00pm Common Ground
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

## Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Center Stage from Wolf Trap
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Port Orford 90.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Parts of Port Orford, Coquille 91.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Redding 90.9
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Sutherlin, Glide TBA
Cave Junction 89.5	Grants Pass 88.9		Weed 89.5
Chiloquin 91.7	Happy Camp 91.9		

# News & Information



- AM Transmitters provide extended regional service.

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRYM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

### KRYM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

### KRYM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

## Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

## Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

### KRYM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT/COOS BAY

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### ChevronTexaco Metropolitan Opera

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm

### Center Stage from Wolf Trap

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.



7:00pm-2:00am  
**State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

**FEATURED WORKS**

\* indicates March birthday

**First Concert**

- Mar 1 M Chopin\*: Études, op. 10
- Mar 2 T Weill\*: String Quartet
- Mar 3 W Sparke: *Sunrise at Angel's Gate*
- Mar 4 T Vivaldi\*: Flute Concerto, op. 10
- Mar 5 F Foote\*: Piano Quintet in A minor, op. 38
- Mar 8 M C.P.E. Bach: Concerto for Cello and Strings
- Mar 9 T Barber\*: *Capricorn Concerto*
- Mar 10 W W. Marsalis: *A Fiddler's Tale Suite*
- Mar 11 T Goldmark: Overture from *Prometheus Bound*, op. 38
- Mar 12 F Devienne/Bréval: Symphonie Concertante
- Mar 15 M Lisogub: Cello Sonata in C minor
- Mar 16 T Soler: *Fandango*
- Mar 17 W de Fesch: Recorder Sonata No. 3, op. 8
- Mar 18 T Rimsky-Korsakov: Sinfonietta on Russian Themes, op. 31
- Mar 19 F Reicha: *Commemoration Symphony*
- Mar 22 M J.S. Bach: Partita II, BWV 826
- Mar 23 T Loeffler: Rhapsodies for oboe, viola, and piano
- Mar 24 W Buechner: *The Old Swedes Church*
- Mar 25 T Bartok\*: Rhapsody for Violin No. 1
- Mar 26 F Graupner: Sonata for violin and harpsichord in G
- Mar 29 M Walton\*: Suite from *Henry V*

**Siskiyou Music Hall**

- Mar 1 M Chopin\*: Piano Concerto No. 2 in F minor, Op. 21
- Mar 2 T Smetana\*: *Ma vlast*
- Mar 3 W Dvorak: The Golden Spinning Wheel, Op. 109
- Mar 4 T Vivaldi\*: The Four Seasons
- Mar 5 F Foote\*: Piano Quartet in C minor, Op. 5
- Mar 8 M CPE Bach\*: Cello Concerto in A minor
- Mar 9 T Giovanni Mayr: Bagatelle a tre
- Mar 10 W Sibelius: Symphony No. 2 in D, Op. 43
- Mar 11 T Mozart: Violin Concerto No. 3 in G, K. 216
- Mar 12 F Mendelssohn: Symphony No. 9, "La Suisse"
- Mar 15 M Telemann\* (14th): Concerto for Flute, Strings & Continuo in A
- Mar 16 T Beethoven: Piano Concerto No. 3 in C minor, Op. 37
- Mar 17 W John Field: Piano Concerto No. 2 in A flat
- Mar 18 T Rimsky-Korsakov\*: *Scheherazade*
- Mar 19 F Boccherini: Symphony Op. 12 No. 6 in A
- Mar 22 M Boieldieu: Concerto for Harp & Orchestra in C
- Mar 23 T Sperger\*: Symphony in B flat
- Mar 24 W Tchaikovsky: *Francesca da Rimini*
- Mar 25 T Bartok\* Piano Quintet
- Mar 26 F Grofe\* (27th): Hollywood Suite
- Mar 29 M Walton\*: Cello Concerto
- Mar 30 T Fund Drive
- Mar 31 W Fund Drive

**HIGHLIGHTS**

**The ChevronTexaco Metropolitan Opera**

**March 6 • *La Traviata***  
 Conductor: Valery Gergiev  
 Renée Fleming, Ramón Vargas, Dmitri Hvorostovsky

**March 13 • *Don Giovanni***  
 Conductor: James Levine  
 Anja Harteros, Christine Goerke, Hei-Kyung Hong, Gregory Turay, Thomas Hampson, René Pape, Ildar Abdrazakov, Phillip Ens

**March 20 • *Das Rheingold***  
 Conductor: James Levine. Jennifer Welch-Babidge, Yvonne Naef, Elena Zaremba, Philip Langridge, Gerhard Siegel, James Morris, Richard Paul Fink, Evgenij Nikitin, Sergei Koptchak

**March 27 • *Salome***  
 Conductor: Valery Gergiev  
 Karita Mattila, Larissa Diadkova, Siegfried Jerusalem, Matthew Polenzani, Albert Dohmen



Karita Mattila as Salome in *Salome* on the ChevronTexaco Metropolitan Opera, March 27.

**Saint Paul Sunday**

**March 7 • Alexandre da Costa, violin; Margo Garrett, piano**  
 Johannes Brahms: Sonatensatz: Scherzo  
 Manuel da Falla: Canciones Populares  
 Eugene Ysaÿe: Sonata No. 3  
 Pablo de Sarasate: Zigeunerweisen  
 Jimi Hendrix, arr. Robert Lafond: Manic Depression

**March 14 • Edgar Meyer, doublebass; Mike Marshall, guitar & mandolin**  
 Traditional: Golden Eagle Hornpipe, Green slime, Flafu, "Whiskey Before Breakfast" Medley, Novo Cetvorno. Edgar Meyer: Pickles, Duet (untitled), Blooper, Irish Jigs. Mike Marshall and Edgar Meyer: Duet (untitled). Johann Sebastian Bach: D# minor prelude from The Well-Tempered Clavier. Jacob Do Bandolim: Flight of the Fly

**March 21 • Lelf Ove Andsnes, piano**  
 Robert Schumann: Carnival Jest From Vienna (Faschingsschwank aus Wien). Claude Debussy: Etude No. 10, 11 from Book II, L'Isle Joyeuse

**March 28 • Trio Solisti**  
 Program to be determined

**From The Top**

**March 6 • *From the Top*** heads to the Capital of the

South, Atlanta Georgia to record in the beautiful Schwartz Center for Performing Arts at Emory University. The show features the 80-member Atlanta Youth Wind Symphony and a quartet of sibling pairs from the Atlanta area.

**March 13 •** This week, *From the Top* welcomes the extraordinary soprano Dawn Upshaw, who performs with several of this week's young performers. Among them, you'll meet a 14-year-old flutist who plays a fantastic fantasy based on the melodies of the opera Carmen and a 14-year-old violinist who plays a piece by Wieniawski that's meant to keep spiders away!

**March 20 • *From the Top*** heads to the Valley of the Sun with a show recorded at the Scottsdale Center for the Arts outside Phoenix, Arizona.

**March 27 •** This week, special guest and master cellist, Janos Starker, joins *From the Top* from the campus of Indiana University in Bloomington Indiana. We meet an exuberant crew of eleven violinists who call themselves the "Violin Virtuosi," we'll play a round of our game, "Maestro Makeover" with a brilliant 13-year-old pianist, and Janos Starker will perform a gorgeous cello duet with his only teenage student.

# PROFILE

## From p. 18

pleased with myself for exposing her to a good variety of musical styles.

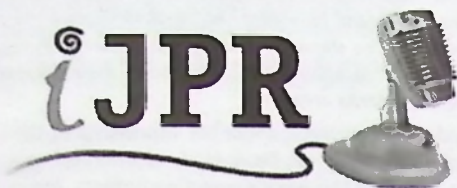
We spent fifteen years in Dunsmuir before moving to Ashland in the late nineties for better work opportunities. Living in Dunsmuir gave us a wonderful small town experience, a beautiful area to enjoy and though somewhat isolated culturally. Fortunately, radio again was a window to the world in the delightfully eclectic phenomenon that is Jefferson Public Radio. *The Folk Show* especially became a regular Sunday ritual for us.

We came to know Keri Green through other musical friends, and one evening last winter as we gave her a ride home from a music jam, she asked if either of us knew anyone interested in hosting *The Folk Show*. My husband immediately replied, "Cindy is!" and I realized, despite my phobia of public speaking and microphones, that he was probably right.

The support and encouragement of the staff and listening audience has been rewarding in and of itself, and it has truly been a pleasure learning the intricacies of hosting *The Folk Show* these last few months. Thanks for all of your support. In my real life I am a surgical scrub tech at Ashland Hospital.

IM





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

## PROGRAM GUIDE

# Rhythm & News Service

<b>KSMF 89.1 FM</b> ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	<b>KSBA 88.5 FM</b> COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	<b>KSKF 90.9 FM</b> KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	<b>KNCA 89.7 FM</b> BURNLEY/REDDING	<b>KNSQ 88.1 FM</b> MT. SHASTA YREKA 89.3 FM
--	--	---	--	--

### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm  
**The Blues Show**

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am



### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

#### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

#### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

#### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

#### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

#### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

#### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

#### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

### HIGHLIGHTS

#### Marian McPartland's Piano Jazz

##### March 7 • Boz Scaggs

Singer/songwriter Boz Scaggs first gained fame as a member of the psychedelic blues-rock outfit, the Steve Miller Band. On the success of the band's first two albums, Scaggs began a solo career that spawned fourteen albums and earned him a Grammy. In his latest effort, Scaggs brings his seasoned vocals and well-honed musicianship to bear on the American songbook as he performs "Easy Living" and the title track from his latest album, *But Beautiful*.

##### March 14 • Hazel Scott

Piano Jazz kicks off women's history month with a classic program from 1980 featuring pianist Hazel Scott. A child prodigy, Scott could improvise at age five. She received a scholarship to Juilliard at age eight, and by sixteen she had played with Count Basie. Blending classical styles and the jazz influences of Teddy Wilson and Art Tatum, Scott pursued a successful career that included many recordings, Broadway performances, Hollywood films, and her own television show—the first to be hosted by a black woman. Scott plays Ellington's "All Too Soon" and joins McPartland for "Fine and Dandy."

##### March 21 • Jack Reilly

Pianist, composer, professor, and author Jack Reilly has an understanding and appreciation of jazz that's second to none. His playing conveys a modern style of jazz with undertones of classical piano training,

evoking such technical masters as Bill Evans and Keith Jarrett. Reilly discusses his pianistic explorations and plays an original tune about his daughter, "Kim," before joining McPartland on a "Slow Boat to China."

##### March 28 • Jeanne Arland Peterson

Pianist Jeanne Arland Peterson began playing at age three, though she didn't have a lesson until she was fifteen. She had her first gig that same year. Since then, Peterson has been known as one of the hardest working musicians on the scene—doing live gigs, studio recordings, radio shows and charity events. A hometown celebrity, Peterson has played organ for the Minnesota Twins and, is one of two women to be inducted into the Minnesota Music Hall of Fame. Peterson joins her long-time friend McPartland to play "Out of Nowhere" and "One Morning in May."

#### New Dimensions

March 7 • *Writing From The Heart* with Isabel Allende

March 14 • *The McDonough Dialogues*, Part 1

March 21 • *Living Organic* with Nell Newman

March 28 • *Soul Capital: Wealth To Live By* with Danah Zohar

#### The Thistle & Shamrock

##### March 7 • Shetland Dialect

Aly Bain, Bongshang, Catriona MacDonald, and Rock, Salt and Nails, all take us to the most northerly group of islands in the British Isles, Shetland.

##### March 14 • Liam O'Flynn

Meet the celebrated Irish uilleann piper who set the tone for an outstanding career as part of the legendary '70s group Planxty. Liam O'Flynn reminisces with Fiona Ritchie about past triumphs, including being the first uilleann piper to play at the Sydney Opera House.

##### March 21 • Celtic Incantation

This week's music of enchantment, sorcery, charms and hauntings features singer June Tabor, harper Savourna Stevenson, and Malinky.

##### March 28 • Spring Ceilidh

Savor an encounter with the romantic and optimistic moods of the season. Dougie MacLean and Solas head this week's playlist.



Isabel Allende discusses *Writing From the Heart* on *New Dimensions*, March 7.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## SPICY CHICK PEA CURRY

(serves 6)

2 tsp Canola oil  
1 Med Onion, diced  
1 Cup Red Bell Pepper, diced  
2 Cloves Garlic, diced  
1 Tbsp All-purpose flour  
1 tsp Curry Powder  
½ tsp Salt  
1 tsp Ground Cumin  
½ tsp Black Pepper  
2½ Cups Water  
3 Med Potatoes, diced  
½ Cup Raisins  
¼ Cup Unsalted Cashews  
1 Cup Spinach, rinsed  
1 Can Chick Peas, drained  
6 Cups Cooked White Rice

Heat oil in skillet over medium heat. Add onions, red pepper, and garlic. Saute 5 minutes or until tender.

Sprinkle flour, curry powder, salt, cumin, and black pepper over the vegetables. Stir and cook for one additional minute.

Add water and potatoes. Reduce heat, cover, and simmer for 30 minutes or until potatoes are tender. Add raisins, cashews, spinach, and chick peas; cover and simmer for 10 minutes. Serve over rice.

#### Nutritional Analysis:

Calories 25% (510 cal)  
Protein 26% (13.4 g)  
Carbohydrate 29% (102 g)  
Total Fat 8% (6 g)  
Saturated Fat 4% (.94 g)  
Mono-Unsaturated 11% (2.84 g)  
Poly-Unsaturated 6% (1.55 g)



# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRL, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

### The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm

### The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

### BBC World Service

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

### Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

### Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### Tech Nation

8:00pm-9:00pm

### New Dimensions

9:00pm-1:00am

### BBC World Service

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

### Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Studio 360

Repeat of Saturday's broadcast.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



8:00am-9:00am  
Morning Arts

Jefferson Public Radio's Children's Day from the weekly interview program dealing with health and healing.

8:00am-9:00am  
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

8:00am-8:30am  
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Robb Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00am-8:30am  
People's Pharmacy

8:00am-8:30am  
BBC World Service



## A Prairie Home Companion

with GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm  
Sundays at 12 noon**

**News & Information**

**TUNE IN**



**Sundays 10am on Rhythm & News**

## Program Producer Directory

### NATIONAL PUBLIC RADIO

615 Massachusetts Ave. NW  
Washington DC 20001  
Audience Services  
(800) 613-3332  
Tapes and Transcripts  
Toll-free Number  
877-NPR-TEXT  
(877) 677-8398  
<http://www.npr.org/>

ALL THINGS CONSIDERED  
1-877-677-8398  
<http://www.npr.org/>  
<http://www.npr.org/programs/atc/>

CAR TALK  
1-888-CAR TALK  
<http://www.cartalk.com/>

DIANE REHM SHOW  
Call-in line: 1-800-453-6888  
[drehm@wamaw.org](mailto:drehm@wamaw.org)  
<http://www.wamaw.org/rehm.html>

FRESH AIR  
Tapes, transcripts 1-877-677-8398  
[freshair.npr.org](http://freshair.npr.org)  
<http://why.org/freshair/>

LIVING ON EARTH  
1-800-218-9888  
[loe@npr.org](mailto:loe@npr.org)  
<http://www.loe.org/>

MARIAN McPARTLAND'S  
PIANO JAZZ  
(803) 737-3412  
[pj@scetv.org](mailto:pj@scetv.org)  
<http://www.scern.org/pi/>

MORNING EDITION  
Listener line: (202) 842-5044  
[morning@npr.org](mailto:morning@npr.org)  
<http://www.npr.org/programs/morning/>

TALK OF THE NATION  
[totn@npr.org](mailto:totn@npr.org)  
<http://www.npr.org/programs/totn/>

TALK OF THE NATION  
SCIENCE FRIDAY  
[scifri@npr.org](mailto:scifri@npr.org)  
<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK  
<http://www.npr.org/programs/thistle/>

WEEKEND EDITION SATURDAY  
[wesat@npr.org](mailto:wesat@npr.org)  
<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY  
[wesun@npr.org](mailto:wesun@npr.org)  
[puzzle@npr.org](mailto:puzzle@npr.org)  
<http://www.npr.org/programs/wesun/>

WORLD RADIO NETWORK  
Wyvil Court, 10 Wyvil Road  
London, UK SW8 2TG  
(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)  
[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St. Suite 900A  
Minneapolis MN 55403  
(612) 338-5000  
<http://www.pri.org/>

A PRAIRIE HOME COMPANION  
[phc.npr.org](http://phc.npr.org)  
<http://phc.npr.org/>

APROPRIATE WORLDWIDE  
[www.apropriate.org](http://www.apropriate.org)  
<http://www.apropriate.org/>

AS IT HAPPENS  
<http://www.radiointernational.org/as-its-happens.html>

BBC WORLD SERVICE  
<http://www.bbc.co.uk/home/bbcworldservice/>

THE CONNECTION  
Tapes 1-800-688-8887  
[connection@wamaw.org](mailto:connection@wamaw.org)  
[www.wamaw.org/con.html](http://www.wamaw.org/con.html)

FROM THE TOP  
[fromthetop.com](http://fromthetop.com)  
<http://www.fromthetop.com/>

ECHESS  
(215) 458-7000  
[ecchess@ecchess.org](mailto:ecchess@ecchess.org)  
<http://www.ecchess.org/>  
Orders: 1-800-225-8280  
[ecchess.com](mailto:ecchess.com)

LATE NIGHT JAZZ with Bob  
Pariccha  
1-773-479-3000  
<http://www.wiml.com>

ST. PAUL SUNDAY  
<http://sunday.mpr.org/>

SOUND MONEY  
[money@mpr.org](mailto:money@mpr.org)  
<http://money.mpr.org/>

STUDIO 360  
[www.wryc.org/new/Studio360/](http://www.wryc.org/new/Studio360/)  
[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

THE WORLD  
[webmaster@world.wgbi.org](mailto:webmaster@world.wgbi.org)  
<http://www.theworld.org/>

THIS AMERICAN LIFE  
312-832-3380  
[radio@well.com](mailto:radio@well.com)  
[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

TO THE BEST OF OUR  
KNOWLEDGE  
Orders 1-800-747-7444  
[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)  
<http://www.wpr.org/book/>

TO THE POINT  
[www.moretothepoint.com](http://www.moretothepoint.com)

WHAD'YA KNOW?  
1-800-942-5669  
[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)  
<http://www.notmuch.com/>

WORLD CAFE  
WXPN (215) 898-6677  
[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

WRITER'S ALMANAC  
<http://almanac.npr.org/>

WISMA PASTER ON YOUR  
HEALTH  
1-800-442-7473  
<http://www.wismapr.org/health/whr.html>

### INDEPENDENT PRODUCERS

ESTOWN  
PO Box 954  
Estown, Colorado 80826-0954  
(303) 442-8888  
[estownradio.org](mailto:estownradio.org)  
<http://www.estownradio.org/>

HEATH & SON  
PO Box 2202, Austin, TX 78768  
(512) 477-4441  
[heathandson@earthlink.net](mailto:heathandson@earthlink.net)  
<http://www.heathandson.com>

CRISTOFORO COLOMBO RADIO  
Trade & Fair, Inc.  
450 Lake Park Ave. #102  
Oakland, CA 94612  
[crisradio@aol.com](mailto:crisradio@aol.com)  
<http://www.crisradio.com/gibson.html>

HERE & NOW  
WOLFE  
590 Commonwealth Ave.  
Boston, MA 02215  
(617) 668-9827  
[hereandnow@wols.org](mailto:hereandnow@wols.org)  
<http://www.hereandnow.org/>

MUSIC FROM THE  
HEARTS OF SPACE  
PO Box 31223  
San Francisco, CA 94111  
(415) 242-8888 • [info@hfs.com](mailto:info@hfs.com)  
<http://www.hfs.com/>

MILLENNIUM OF MUSIC  
METAFM  
PO Box 2926  
Washington DC 20006  
1-800-481-8863  
[jhicks@wcdw.com](mailto:jhicks@wcdw.com)  
<http://www.wcdw.com/mofm.html>

NEW DIMENSIONS RADIO  
PO Box 569  
Ukiah CA 95482  
(707) 468-9830  
1-800-925-8273  
[info@newdimensions.org](mailto:info@newdimensions.org)  
<http://www.newdimensions.org/>

THE PARENTS JOURNAL  
[information@parentsjournal.com](mailto:information@parentsjournal.com)  
<http://www.parentsjournal.com/>

WEST COAST LIVE  
2124 Kittredge St #350  
Berkeley, CA 94704  
(510) 549-1475 (office)  
(415) 664-9500  
(tickets/reservations)  
<http://www.wcl.org>



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ALTERNATIVE ENERGY

**Energy Outfitters**  
Grants Pass, OR • (800) GOSOLAR

## ARCHITECTURE & CONSTRUCTION

**Archard & Dresner**  
Ashland, OR • (541) 482-8856  
**Mastercraft Wood Floors**  
Ashland, OR • (541) 482-2508  
**Weldon & Sons Building & Remodeling**  
Coos Bay, OR • (541) 267-2690

## AUTOMOTIVE

**Ashland Motor Company**  
Hwy. 99 N, I-5 Exit 19 • (541) 482-2600  
**Mike Drake's Alignment & Brakes**  
Medford, OR • (541) 618-8783  
**Ed's Tire Factory**  
Medford, OR • (541) 779-3421  
**Franklin Auto Parts**  
Redding, CA • (530) 223-1561  
**Henry's Foreign Automotive Service**  
Phoenix, OR • (541) 535-1775  
**Lithia Dodge Chrysler Jeep**  
Medford, OR • (541) 776-6490  
**Moe's Super Lube**  
Coos Bay, OR • (541) 269-5323  
North Bend, OR • (541) 756-7218  
**NAPA Auto Parts**  
Serving Shasta & Siskiyou Counties

## BEAUTY / SPAS

**Ashland Body Works**  
Ashland, OR • (541) 488-0325  
**Blue Giraffe Day Spa Salon**  
Ashland, OR • (541) 488-3335  
**The Phoenix Day Spa & Salon**  
Ashland, OR • (541) 488-1281  
**Shelly Forest Hair Design**  
Ashland, OR • (541) 482-8564  
**The Spa Downtown**  
Redding, CA • (530) 242-1771  
**Therapeutic Touch Day Spa & Therapy Center**  
Medford, OR • (541) 773-1272  
**Urban Retreat**  
Redding, CA • (530) 247-1502

## BOOKS & MUSIC

**Berliner's Cornucopia**  
Eureka, CA • (707) 444-2378  
**The Book Store**  
Yreka • (530) 842-2125  
**Music Coop**  
Ashland, OR • (541) 482-3115  
**Off the Record CD's & Tapes**  
North Bend, OR • (541) 751-0301  
**Soundpeace**  
Ashland, OR • (541) 482-3633  
**Winter River Books & Gallery**  
Bandon, OR • (541) 347-4111  
**Village Books Medford**  
Medford, OR • (541) 779-7576

## BUSINESS/INTERNET SERVICES

**299e.net**  
Redding, CA (530) 337-6395

**Ashland Interactive**  
www.ashlandinteractive.com  
(541) 482-6375

**Coastal Business Systems**  
Redding, CA • (530) 223-1555

**Flagg Applied Research & Technology Transfer**  
Adin, CA • (530) 299-3140

**Rogue Data Vault**  
www.roguedatavault.net • (541) 488-6918

## EDUCATION

**Montessori Children's House of Shady Oaks**  
Redding, CA • (530) 222-0355  
**Shoreline Education for Awareness**  
Bandon, OR • (541) 347-3683  
**Southern Oregon University**  
Ashland, OR • (541) 552-6331

## ECOLOGY & ENGINEERING SERVICES

**SHN Consulting Engineers & Geologists**  
Yreka/Redding/Coos Bay  
www.shn-engr.com  
**Spring Rivers Ecological Services**  
www.springrivers.com • (530) 926-6559

## ENTERTAINMENT

**Artattack Theater Ensemble**  
(541) 482-6505 • artattacktheater.com  
**Camelot Theatre**  
Talent, OR • (541) 535-5250  
**Little Theatre on the Bay**  
North Bend, OR • (541) 554-0181  
**Oregon Coast Music Association**  
Coos Bay, OR • (541) 267-0938  
**Oregon Shakespeare Festival**  
www.osfashland.org • (541) 482-4331  
**Rogue Theatre**  
Grants Pass, OR • (541) 471-1316  
**SpiritDance Community Dance Jam**  
Ashland, OR • (541) 301-5006  
**St. Clair Productions**  
stclairevents.com • (541) 535-3562

## FINANCIAL & INSURANCE

**A Street Financial Advisors**  
Ashland, OR • (541) 488-7150  
**Ashland Insurance**  
Medford 857-0679 • Ashland 482-0831  
**Margaret R. Beck CLU**  
Redding, CA (530) 225-8583  
**Key Bank**  
Key.com  
**Moss Adams of Medford, LLP • CPAs**  
Medford, OR • (541) 773-2214  
**Rogue River Mortgage**  
Grants Pass 476-6672 • Medford 776-7997  
**Peter W. Sage/Solomon Smith Barney**  
Medford, OR • (541) 772-0242  
**SAIF Corporation**  
(541) 770-5815 • (800) 285-8550

**State Farm Insurance Agents Serving Northern California**  
Isabelle Curd, Marlene Gerboth, Janet Holmes, Marlene Lamoureux, Sherry Miller, Kristin Moore, P.J. "Paul" Nicholson, John Pomeroy

**State Farm Insurance Agents**  
Laurie Bixby, Bill Cobb, Bill Dorris, Kelley Janzen, Judi Johnson, Nancy Leonard, Debbie Thompson, David Wise, Rory Wold

**State Farm Insurance & Financial Services**

**Umpqua Bank**  
umpquabank.com

## FINE FOOD & BEVERAGES

**Ashland Food Co-Op**  
Ashland, OR • (541) 482-2237  
**Coos Head Food Store**  
North Bend, OR • (541) 756-7264  
**Crystal Fresh Bottled Water**  
Grants Pass, OR • (541) 779-7827  
**Eden Valley Naturals**  
Coquille, OR • (541) 396-4823  
**Emerald Valley Kitchen**  
Eugene, OR • (541) 688-3297  
**Gold River Distributing**  
Medford, OR • (541) 773-4641  
**Market of Choice**  
Ashland, OR • (541) 488-2773  
**Oregon Wine Cellars, Etc.**  
Coos Bay, OR • (541) 267-0300  
**Pyramid Juice Mind's Eye Juice Bar**  
Ashland, OR • (541) 482-2292  
**Red Barn Natural Foods**  
Eugene, OR • (541) 342-7503  
**Shop N Kart Grocery**  
Ashland, OR • (541) 488-1579

## FLORISTS

**Eufhoria Flowers**  
Ashland, OR • (541) 482-2322  
**Flowerlyme**  
Ashland • (541) 488-1588  
**Judy's Ashland Flower Shop**  
judysflowersandgifts.com • 482-3481

## FOSTER CARE

**Bridgewaters Adult Foster Care**  
Coos Bay, OR (541) 267-5322

## FURNITURE & HOME DECOR

**A Rug For All Reasons**  
Medford • 732-1424  
**Ashland Recycled Furniture**  
Ashland, OR • (541) 482-7585  
**Design Wise**  
Ashland, OR • (541) 482-7854  
**Furniture Depot**  
Ashland, OR • (541) 482-9663  
**Grace Design & Fabrication**  
Ashland, OR • (541) 488-3030  
**Terra Firma**  
Jacksonville, OR • (541) 899-1097  
**Town & Country Interiors**  
Redding, CA • (530) 221-6505

## GALLERIES & FRAMING

**The Art Connection**  
Coos Bay, OR • (541) 267-0186  
**Bandon Glass Art Studio**  
Bandon, OR • (541) 347-4723  
**Coos Art Museum**  
Coos Bay, OR • (541) 267-3901  
**Davis & Cline Gallery, Ashland**  
davisandcline.com • (877) 482-2069  
**The Framery**  
Ashland, OR • (541) 482-1983  
**Graphic Emporium**  
Redding, CA • (530) 2441-4278  
**The Living Gallery**  
Ashland, OR • (541) 482-9795  
**Second Street Gallery**  
Bandon, OR • (541) 347-4133  
**Visions Gallery**  
Mt. Shasta, CA (530) 926-1189

## HEALTH CARE

**Asante Health System**  
Medford, OR • (541) 608-4100  
**Ashland Community Hospital**  
Ashland, OR • (541) 482-2441  
**Joseph Bullock, D.D.S.**  
Medford, OR • (541) 734-5225  
**Cardiology Consultants**  
Medford, OR • (541) 608-5600  
**Douglas Col, Ph.D.**  
Medford, OR • (541) 482-1126  
**Creekside Family Medicine**  
Medford, OR • (541) 282-6505  
**Dr. Eric Dukes, Optometrist**  
Ashland, OR • (541) 552-0677  
**Family Practice Group**  
Medford, OR • (541) 618-6445  
**Gastroenterology Consultants, P.C.**  
Medford, OR • (541) 779-8367  
**Deborah Gordon, MD**  
Ashland, OR • (541) 482-8333  
**Hilltop Massage Center**  
Redding, CA • (530) 221-1031  
**Hypnosis Technology Institute**  
Medford, OR • (541) 608-0512  
**Imperia Laser Eye Centers**  
(877) 2020-NOW • imperiavision.com  
**Frank Larson, MD, Surgeon**  
Coos Bay/Gold Beach • (541) 267-5151  
**Kathleen Manley, D.C.**  
Ashland, OR • (541) 482-3362  
**MD Imaging**  
Redding, CA • (800) 794-XRAY  
**Medical Express**  
Grants Pass, OR • (541) 479-6919  
**Medical Eye Center**  
Medford, OR • (800) 824-2688  
**Medicine Shoppe**  
Medford, OR (541) 773-5345  
**Mercy Medical Center • Redding**  
**Mercy Medical Center • Mt. Shasta**  
24-MERCY  
**Merle West Medical Center**  
Klamath Falls, OR • (541) 882-6311  
**Meyerding Surgical Associates**  
Medford, OR • (541) 773-3248



Ann Michael, D.C. - Chiropractor  
Klamath Falls, OR · (503) 883-2263  
Northwest Compounding Pharmacy  
Roseburg, OR · (541) 672-8399  
OB/GYN Health Center  
Medford, OR · (541) 779-3460  
Oregon Advanced Imaging  
Medford, OR · (541) 608-0350  
Redding Family Medical Group  
Redding, CA · (530) 244-4034

Rick's Medical Supply  
Roseburg, OR · (541) 672-3042

Dr. Lonn Robertson Family Dentistry  
Springfield, OR (541) 746-6517  
Laura Robin, D.O., Osteopath  
Ashland, OR · (541) 951-7986

Dr. Raymond Saxer, DC  
Redding, CA · (530) 244-7873

Dr. Wendy Schilling,  
Internal Medicine  
Ashland, OR · (541) 482-6867  
Paul W. Schroeder, M.D., P.C.  
Gynecology  
Medford, OR · (541) 770-2556

Sixto Contreras, D.M.D.  
Coos Bay, OR · (541) 269-5321

Bryan Sohl, MD, Maternal Fetal  
Medford, OR · (541) 608-5983

Valley Family Practice  
Central Point, OR · (541) 664-5505  
Isabeau Vollhardt, L.Ac., Acupuncture  
Ashland, OR · (541) 482-3493  
Shandor Weiss, N.D., L.Ac.  
Ashland, OR · aruraclinic.com  
Ronald G. Worland, MD, Plastic Surgery  
Medford, OR · (541) 773-2110

#### HOME, GARDEN & GIFT

Cedar Electric Lighting Showroom  
North Bend, OR · (541) 756-3402  
Cone 9 Cookware & Espresso Bar  
North Bend, OR · (541) 756-4535  
Coos Bay Satellite, Audio and Spa  
Coos Bay, OR (541) 266-8927  
Northwest Nature Shop  
Ashland, OR · (541) 482-3241  
Northwest Stonewise  
Shady Cove, OR · stonewise.com  
Ordway's Nursery / Ordway's Indoors  
Coos Bay, OR · (541) 269-2493  
Phoenix Organic Garden & Farm Center  
Phoenix, OR · (541) 535-1134  
Soul Connections  
Mt. Shasta, CA · soulconnectionstore.com

#### HOME IMPROVEMENT & REPAIR

Farr's True Value Hardware  
Coos Bay · (541) 267-2137  
Coquille · (541) 396-3161  
Andy Neumann of Neumann  
Construction  
Dunsmuir, CA · (530) 235-1929

#### INDIVIDUALS, BUSINESSES & ORGANIZATIONS

Friends of South Slough  
Charleston, OR · (541) 888-5558  
Charles & Lupe McHenry  
On behalf of Access Food Share  
Medford Fabrication  
Medford, OR · (541) 779-1970  
Mercy Foundation  
Roseburg, OR · (541) 677-4818  
Northland Cable Television  
Mt. Shasta, CA (530) 926-6128

The Fran & Tim Orrok Family Fund  
Dr. John Wm. and Betty Long Unruh  
Fund of the Oregon Community  
Foundation  
Norm, Kathy & Spencer Smith  
Roseburg, OR  
The World  
Coos Bay, OR · (541) 269-1222

#### LANDSCAPING & GARDENING

Aqua Serene  
Ashland, OR · (541) 482-7600  
Ashland Greenhouses  
ashlandgreenhouses.com  
Commercial Landscape Services  
Redding, CA · (530) 223-6327  
Grange Co-Op and Pet Country  
Medford, Ashland, Central Point,  
Grants Pass  
Matrix Bio-Scientific  
Grants Pass, OR · (541) 471-6028  
Natural Ponds & Landscapes  
Ashland, OR (541) 552-0515  
Plant Oregon  
Talent, OR · (541) 535-3531  
Upcountry Gardens  
Shingletown, CA · (530) 474-3240

#### LEGAL SERVICES

Black, Chapman, Webber & Stevens  
Attorneys serving Medford, Grants Pass,  
Klamath Falls, Brookings & Yreka  
(541) 772-9850  
Michael Brian  
Medford, OR · (541) 772-1334  
Foss, Whitty, Littlefield, McDaniel  
and Bodkin, LLP  
Coos Bay, OR · (541) 267-2156  
Arlen Gregorio, Mediator  
Ashland, OR · 1-800-444-4895  
Robert Kuenzel, Attorney  
Ashland, OR · (541) 552-0142  
Allie O'Connor, Attorney-At-Law  
Medford, OR · (541) 772-9900  
The Law Offices of James L. Pierce  
Mt. Shasta, CA · (530) 926-0745  
Harry A. Skerry Jr., Attorney  
Ashland, OR · (541) 482-2721  
Law offices of Jeffrey C. Stotter  
Redding, CA · (530) 241-6384

#### MUSEUMS

ScienceWorks Hands-On Museum  
Ashland, OR  
scienceworksmuseum.org  
Southern Oregon Historical Society  
Medford, OR · (541) 773-6536

#### MUSICAL INSTRUMENTS

Bernie's Guitar  
Redding, CA · (530) 223-2040

#### REAL ESTATE

Ashland Homes & Real Estate  
Ashland, OR · (541) 482-0044  
CARR Real Estate Appraisals  
Redding, CA · (530) 221-6023  
Greg Goebelt  
REMAX Realty Group  
Ashland, OR · (541) 840-5966  
Sherry McManus, Coldwell Banker  
Klamath Falls, OR · (541) 884-1343  
Anne Collins & Diana Crawford  
Prudential Seaboard Properties  
Coos Bay, OR · (541) 269-0355

Carl Munsey, Blackbird Real Estate  
Grants Pass, OR · (541) 955-7141  
Riverwalk Homes  
North Mountain Avenue, Ashland

#### RECREATION

The 5th Season  
Mt. Shasta, CA · (530) 926-3606  
Ashland Outdoor Store  
Ashland, OR · (541) 488-1202  
The Bike Shop  
Redding, CA · (530) 223-1205  
House of Ski & Board  
Mount Shasta, CA · (530) 926-2359  
McKenzie Outfitters  
Medford, OR · (541) 773-5145  
Mount Shasta Board & Ski Park  
www.skipark.com · (100) SKI-SHASTA  
Rogue Valley Cycle Sport  
Ashland & Medford, OR · (541) 488-0581  
Second Gear Cyclery  
Ashland, OR · (541) 482-3440  
Upper Sacramento River Exchange  
Dunsmuir, CA · (530) 235-2012

#### RESTAURANTS

Acorn Cafe  
Montgomery Creek, CA · (530) 337-6736  
The Black Sheep  
Ashland, OR · (541) 482-6414  
The Breadboard Restaurant  
Ashland, OR · (541) 488-0295  
Brothers Restaurant  
Ashland, OR · (541) 482-9671  
Chocolat de Nannette  
Redding, CA · (530) 241-4068  
Cinnamon Bear Bakery  
Shingletown, CA · (530) 474-5000  
Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677  
Greenleaf Restaurant  
Ashland, OR · (541) 482-2808  
Hong Kong Bar  
Ashland, OR · (541) 488-5511  
Il Giardino Cucina Italiana  
Ashland · (541) 488-0816  
Key of C Coffeehouse/Bakery  
Ashland, OR · (541) 488-5012  
Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787  
Morning Glory Restaurant  
Ashland, OR · (541) 488-8636  
The Natural Cafe  
Ashland, OR · (541) 488-5493  
Norwester Seafood Restaurant  
Gold Beach, OR  
Omar's Restaurant & Lounge  
Ashland, OR · (541) 488-1281  
Pilaf  
Ashland, OR · (541) 488-7898  
Porter's Dining at the Depot  
Medford, OR · (541) 857-1910  
Rene Joule Patisserie  
Redding, CA · (530) 241-6750  
Roger's Zoo  
North Bend, OR · (541) 756-2550  
The Scoop Homemade Ice Cream  
Medford, OR · (541) 779-4300  
Sengthongs  
Dunsmuir, CA · (530) 235-4770  
Señor Rosas  
Redding, CA · (530) 241-TACO  
Summer Jo's  
Grants Pass, OR · summerjo.com

The Village Pantry Restaurants  
Eureka · Arcata · Fortuna · McKinleyville  
Viny's Italian Kitchen  
Medford, OR · (541) 618-8669  
Waldo's Mongolian Grill & Bar  
Klamath Falls, OR · (541) 884-6863  
Walker Family Pizzeria  
Bella Vista, CA · (530) 549-4041  
Wild Goose Café & Bar  
Ashland, OR · (541) 488-4103

#### RETIREMENT CENTERS

Linus Oakes Retirement Center  
Roseburg, OR · (541) 677-4800

#### TRAVEL/LODGING

Ashland Springs Hotel  
ashlandspringshotel.com · (541) 488-1700  
Ashland's Tudor House  
Ashland, OR · (541) 488-4428  
Clear Sky Lodging  
Gold Beach, OR · clearskylodging.com  
Coos Bay's The Mill Casino  
themillcasino.com · (800) 953-4800  
The Jefferson Passport  
Jeffersonpassport.com · (800) 641-1941  
Mill Casino Hotel  
Coos Bay, OR · 1-800-953-4800  
Surprise Valley Hot Springs  
Cedarville, CA · (530) 279-2040  
Travel Essentials  
Ashland, OR · (541) 482-7383

#### VETERINARIANS

Lithia Springs Veterinary Care  
Ashland, OR · (541) 482-6636

#### WEARABLES & JEWELRY

Claudia's Collection  
Coquille, OR · (541) 396-5744  
Directions  
Mt. Shasta, CA · (530) 926-2367  
Earthly Goods  
Ashland, OR · (541) 488-8080  
Intl Imports  
Ashland, OR · www.yogacllothes.com  
Nimbus  
Ashland, OR · (541) 482-3621  
Norris Shoes  
Medford, OR · (541) 772-2123  
The Websters  
Ashland, OR · (541) 482-9801DROPS

#### WINERIES & BREWERIES

Caldera Brewing Company  
Ashland, OR · (541) 482-HOPS  
Mad River Brewing Company  
Blue Lake, CA · (707) 668-4151  
Rogue Valley Wine Center  
Medford, OR · (541) 512-2955  
Valley View Winery  
Jacksonville, OR · (541) 899-8468



# Art

s

c

e

n

e

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents an adaptation of Friedrich Dürrenmatt's *The Visit* by OSF actor and director Kenneth Albers; the Pulitzer Prize-winning drama by Suzan-Lori Parks, *Topdog/Underdog*; William Shakespeare's *The Comedy of Errors*; and *The Royal Family* by Edna Ferber and George S. Kaufman. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets, call 541-482-4331 [www.osfashland.org](http://www.osfashland.org).

◆ The Oregon Cabaret Theatre offers two productions: *Lisa Koch: Two's Company ... I'm a Crowd*, thru March 7th, and a premier of *They Came from Way Out There*, previewing on March 17th-18th and running March 19th-May 30th. Lisa Koch, singer and comedian extraordinaire, has assembled a motley crew of her strange, irreverent characters in this comedy. *They Came from Way Out There* previews on March 17th-18th, then runs March 19th-May 30th. The Paranormal Society is meeting to select a new president—and Keeper of the Sacred Thing. Weds-Mon., 8 pm. The theater is at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Rogue Valley Playback Theatre presents *Misfits, Hissy Fits and Smash Hits! Relationships in the 21st Century* on March 6th. The Playback Theatre is an interactive, improvisational theatre that invites audience members to share moments and stories from real life. This show explores the gifts and challenges that relationships offer. Using comedy, drama, sound, movement, and music, the troupe portrays love stories of family, friends, cynics and romantics. 7:30-9:30 pm, \$10, The Green Room Theater, 280 E. Hersey St., #A-1 in Ashland. (541) 488-2181

◆ The Camelot Theater presents *Master Class* thru March 14th. *Master Class* is a Tony Award-winning play, based on the master classes taught by the legendary opera singer, Maria Callas, at Julliard before her death. Callas glories in her own career, dabbles in opera dish, and flat-out seduces the audience. And as the singers she coaches launch into the arias she made famous, Callas launches into her glorious and pain-filled memories, including her affair with Aristotle Onassis. \$17 general/ \$15 seniors & students; \$10 for previews. At Talent Ave. &

Main St, Talent. (541) 535-5250.

◆ The Southern Oregon University theater department presents *Toad of Toad Hall* and *Phedre* thru March 7th. In *Toad of Toad Hall*, Toad must disguise himself as a washwoman, after being imprisoned for speeding, escape from prison and take Toad Hall back from pesky weasels. In *Phedre*, Queen Phedre's obsession for her stepson, Hippolytus is a tale of passion strong enough to bring down a kingdom. Call for show times. \$8-15. At Southern Oregon University, 1250 Siskiyou Blvd, Ashland. (541) 552-6497



The Morris Graves Museum of Art *Art of India: from the Morris Graves Collection*, thru June 20th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Artattack Theatre ensemble presents Tom Stoppard's comedy *The Real Inspector Hound* directed by Elisabeth Cara and starring Justin C. Lockwood and Jim Garcia. *The Real Inspector Hound* runs February 13th through March 8th, Fridays Saturdays and Mondays at 8 pm with Sunday Matinees beginning at 2 pm. At 310 Oak St. in Ashland (former Cantwell's building). (541) 482-6505

### Music

◆ The Siskiyou Institute presents Telarc recording artists, Russell Malone and Benny Green in an intimate concert March 6th at 8 pm Green, a classically-trained pianist who first came to notice with Art Blakey's Jazz Messengers, and Malone, a guitarist who has worked with Jimmy Smith, Harry Connick Jr., Diana Krall, Regina Belle, and Peabo Bryson, fit together well musically. Green offers a delicate touch, loads of post-bop dexterity, and a gift for melody, while Malone fills in with bluesy riffs, a great sense of time and swing. \$25. At the Old Siskiyou Barn, Ashland. For information, reservations and directions call (541) 488-3869 [www.siskiyouinstitute.com](http://www.siskiyouinstitute.com)

◆ Craterian Performances presents four musical events: the Rogue Valley Symphony on March 6th, 8 pm; Blarney on March 7th, 7 pm; the Ten Tenors on March 14th, 7 pm; and the Count Basie Orchestra on March 27th, 8 pm. The Rogue Valley Symphony performs works by Falla, Tchaikovsky, Bernstein. Blarney performs traditional Celtic for St. Patrick's Day. An institution in their native Australia, the Ten Tenors performs a range of musical styles from opera to rock and roll. The current Count Basie Orchestra includes several musicians who played with the Count himself. The group features the same swing and precision that have distinguished the band for 70 years. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ St. Clair Productions presents singer-songwriter-guitarist-concert artist-comedienne, Christine Lavin, on March 13th, and finger-style guitarist Chris Proctor and Blues guitarist/songwriter David Jacobs-Strain in concert, on March 27th. Lavin's 13 solo albums and live performances have garnered her one NAIRD award, two New York Music Awards, four ASCAP composer awards, the Kate Wolf Memorial Award and the 2001 Backstage Bistro Award for Outstanding New York Singer/Songwriter of the Year. Nine CDs testify





The Living Gallery celebrates National Women's History month with new work by Portland artist Nancy Wilkins – monoprnts and photo-etchings. Thru April 15th.



Ambus Art presents an all member show entitled *ArtTalks*, March 1st-April 4th.

to Proctor's standing as one of the elite finger-style composers, arrangers, and performers of today. Sometimes described as an "ageless mystic," David Jacobs-Strain, plays the guitar and sings with fire and conviction that evoke the spirit of the early blues legends. \$15 in advance/ \$17 at the door, and \$8 for SOU students with id and kids 7-15. Tickets are available at [www.stclairerevents.com](http://www.stclairerevents.com), at the Music Coop in the A Street Marketplace or by calling (541) 535-3562. At the Unitarian Center, 4th and C Streets, Ashland

◆ The Southern Oregon Music Department presents a variety of events this month. *Music She Wrote*, music by women composers, March 1st; *Compass Winds* a faculty recital, March 3rd; Medieval Music, March 10th; SOU Symphonic Band March 11th; SOU Jazz Ensemble, March 12th; Jefferson State Choral Coalition Concert, March 13th; SOU Chamber and Concert Choir Concert: Music from Germany and France, March 14th. \$12 general/\$4 student/senior. At the SOU Music Recital Hall, Ashland. (541) 552-6101.

◆ The Rogue Valley Symphony Orchestra presents Symphony Series IV featuring violinist Stephanie Chase in three separate performances of Bernstein's *Serenade*, March 5 in Ashland, March 6 in Medford and March 7 in Grants Pass. Also on the program are Falla's *Ritual Fire Dance* and Tchaikovsky's *Symphony No. 6 "Pathétique."* Ticket prices are \$5-\$38. (541) 552-6398

◆ The Rogue Valley Symphonic Band presents a concert featuring works by Grainger, Barnhouse, Debussy, and Jager. March 14th at 3 pm. Free, with donations. Westminster Presbyterian Church, 2000 Oakwood Dr., Medford. (541) 261-6592.

## Dance

◆ Craterian Performances presents Les Ballets Jazz de Montreal on March 21st, 7 pm. Les Ballets remains committed to creating new works in its "neo-classical contemporary style, celebrating the strength and sensuality of the human body. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

## Exhibits

◆ The Living Gallery celebrates National Women's History month with new work by Portland artist Nancy Wilkins—monoprnts and photo-etchings. Thru April 15th. 20 S. First Street, downtown Ashland. (541) 482-9795

◆ The Jewelry Studio & Art Gallery presents *The Liberating Act Collage*. These expressive collages describe student struggles with beauty myths, eating disorders, sexuality, homophobia, sexual abuse, adoption issues, relationships with parents, etc. as they have experienced these issues in their lives. March 5-Apr. 4th. 369 East Main St, Ashland (541) 488-1761

◆ Ambus Art presents an all member show entitled *ArtTalks*, March 1st-April 4th. A reception will be held Sunday, March 14 from 1:00 - 4:00 featuring a talk by Marlene Alt, a sculptor and instructor at Southern Oregon University. In the Historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-4477.

◆ The FireHouse Gallery presents *Water Stories and Other Occurrences*, March 4-20th A series of cut paper drawings that reflect the history, geography, and ecology of the Great Lakes region. At the Riverside Conference Center, Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *...of the Community* thru March 20th. An exhibit of art created by women of Josephine County in correlation with Women's History Month. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

## KLAMATH FALLS

### Theater

◆ The Linkville Players present Simon Gray's celebrated drama, *Molly*, described as an "study of human character in all its complexity." The drama will be presented eight times over four weekends from March 19th-April 10th. 8 pm. Reserved tickets in advance at Shaw Stationery Co., 729 Main Street, or at the door. 201 Main Street, Klamath Falls. (541) 882-2586

### Music


◆ The Ross Ragland Theater presents The Ten Tenors on March 16th. An institution in their native Australia, the group performs a range of musical styles, from opera to rock and roll. Hotel and dinner coupons available to out-of-town ticket holders. 7:30 pm, \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884

CONTINUED ON PAGE 31



The Rogue Valley Playback Theatre presents *Misfits, Hissy Fits and Smash Hits!: Relationships in the 21st Century* on March 6th.



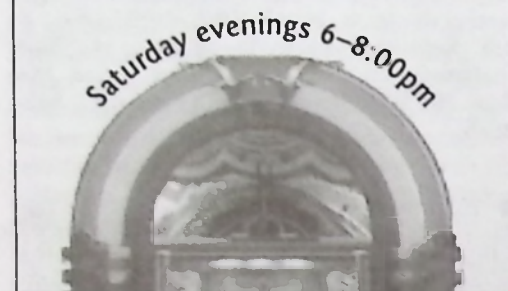


# American Rhythm


**"The Gourmet Oldies Show"**

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS • 8PM-10PM

# Rhythm & News



# RECORDINGS

Jeannine Rossa

## Voices in South African Jazz

U.S. jazz enthusiasts are familiar with U.S. and European artists, yet many are unaware of the thriving jazz scene in South Africa. As in the United States, South African jazz spans musical temperaments from acid to easy-on-the-ears smooth, from fusion to big band. However, many artists continue to be very influenced by their country's traditional music. What emerges is a unique expression of South Africa's joys and struggles within traditional and modern jazz instrumenta-

tion, composition and arrangement. To give you a taste, I've featured albums from six different South African jazz artists: three "older" and internationally known, and three "newer" artists who are perhaps a bit less recognizable. Enjoy.

Part of the progressive "first wave" of jazz musicians in the 1960's, Hugh Masekela lived in exile for over 30 years. During that time, he recorded many hits including "Snakin' in the Grass" and the Broadway musical *Sarafina*. Masekela's latest album, *Time* (Sony) features his great trumpet playing, musical synthesis and political commentary - and he's as passionate as ever. Always jazz-infused, Masekela's sound celebrates a wide variety of South African traditional musical styles. See him *live* if you can.

Abdullah Ibrahim is another jazz pioneer and old friend of Hugh Masekela. As a teenager, Ibrahim used to buy jazz albums from sailors in the ports of Cape Town. His sound is pure, loosely styled and inventive. The urban music of the Cape Flats weaves through Ibrahim's piano-based compositions rather than taking up room front and center. Ibrahim lives in NYC these days,

and his discs are easy to find. Try them all.

The *African Jazz Pioneers* are purveyors of the classic South African big band sound, fusing the irresistibly cheerful rhythms of "marabi" with the instrumentation and sheer sound of big band. Started in the 60's, the *Pioneers* reemerged in the 80's and toured Europe to huge success. Until recently, the band was lead by saxophonist Ntemi Piliso who unfortunately passed away in 2000. You can hear the *Pioneers* in top-form on the *Live at Montreaux Jazz Festival* album (Gallo/Intuition).

Violinist, lyricist, performer, actor, music professor, opera singer and jazz artist, Sibongile Khumalo has won award after award for her talent. She has released three jazz albums with intelligent and passionate interpretations of songs by Abdullah Ibrahim, Miriam Makeba, among others. Last year, Khumalo was honored by receiving South Africa's third *Peace and Reconciliation Award*, for "singing people together." I highly recommend her second album, *Live at the Market Theatre* (Sony).

A rising star outside the borders of South Africa, Selaelo Selota is a huge star in his own country with two immensely successful albums. He is well respected and at the center of the jazz scene. His modern, easy-jazz style is full of lyricism and reflects the influences of his Pedi heritage and the music he heard working as a gold miner to raise money for music school. *Enchanted Gardens* (BMG Imports), his second effort, is a beautiful album and would be a fine introduction to Selota's music.

A final voice to be mentioned in this journey through contemporary South

SOUTH AFRICAN JAZZ

SPANS MUSICAL

TEMPERAMENTS FROM


ACID TO

EASY-ON-THE-EARS SMOOTH,

FROM FUSION TO

BIG BAND.



African Jazz scene is Judith Sephuma. She attended the University of Cape Town's School of Music with Selaelo Selota. After years of performing in jazz clubs, she reluctantly recorded an album; it went platinum and garnered three national music awards. The fusion of Sephuma's beautiful voice with the unmistakable rhythms of South Africa results in a style that is smooth and possesses, dare I say again, an easy-jazz quality. Her album, *A Cry... A Smile... A Dance* (BMG Africa), includes interpretations of other's songs as well as a few of her own compositions. 

Jeannine Rossa is the host of the World Beat Show, Saturdays at 4:00 on the Rhythm and News Service.



## TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Sundays at 8am on  
**News & Information**

Sundays at 5pm on  
**CLASSICS & NEWS**

# ARTSCENE *From p. 29*

## UMPQUA

### Theater

◆ The Umpqua Community College Fine Arts Department presents *Little Shop of Horrors*, thru March 14th. \$9. At Centerstage Theatre, UCC, 1140 College Road, Roseburg. (541) 440-4691

## NORTH STATE

### Music

◆ Shasta College presents the Shasta Symphony Orchestra performing *The Influence of Eastern Europe*, March 7th, 3:15 pm. \$10 general/\$9 students & seniors. The Community Jazz Big Band performs big band music on March 31st, 7:30 pm. \$2. Shasta College Theater, 11555 Old Oregon Trail, Redding. (530) 530-225-4806

### Exhibition

◆ The North Valley Art League presents the *20th National Art Show*, thru March 6th, and *The Southwest Experience*, March 9th-April 3rd. Reception on March 12th, 5-7 pm. North Valley Art League Gallery at 1126 Parkview Ave., Redding (530) 243-1023

◆ The Shasta College Art Gallery presents *Roger Berry Recent Sculpture*, March 1st-April 13th. Artist lecture on March 17th, 11 am. Shasta College Art Department, 11555 Old Oregon Trail, Redding. (530) 225-4761

## OREGON & REDWOOD COAST


### Music

◆ Del Norte Association for Cultural Awareness presents Silk Road Music on March 12th. Silk Road Music plays a blend of Asian jazz, Latin and Celtic music, based on classical Chinese instruments and techniques. 7:30 pm. \$17 general/\$9 students. At Crescent Elk Auditorium, 994 G Street, Crescent City. (707) 464-1336

◆ Pistol River Concert Association presents the Palm Wine Boys on March 13th at 8 pm. \$15 Pistol River Friendship Hall, Pistol River (541) 247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ *The Brookings Friends of Music Series* presents Judith Ingolfsson, violinist, on March 12th, at 7 pm. Ms. Ingolfsson, an Iclander, made her solo orchestral debut in Germany at the age of eight and has made numerous appearances in radio and television broadcasts. \$15/adults, \$2/students. At Calvary Assembly of God Church, 518 Fir St., Brookings (541) 469-4243

### Exhibition

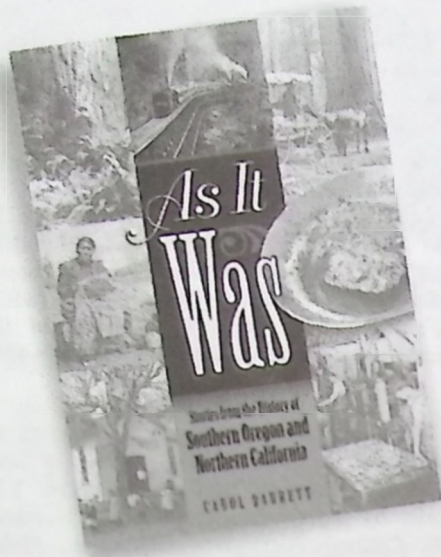
◆ The Morris Graves Museum of Art hosts multiple shows this month. *The Ontology of Light: Visionary Ways of Being*, thru Sept. 12th. Works by Morris Graves from the Humboldt Arts Council Permanent Collection. *Melvin Schuler: from the Studio / from the Collection* thru March 21st. This exhibit features the artist's latest copper plated redwood sculptures, acrylic paintings, and works from the artist's private collection that inform his aesthetic. *Fabric Flora: Paintings in Cloth* thru March 14th. New works by internationally renowned quilt artist Katie Pasquini Masopust. *The Life Cycle of an Iris*, March 27th-Apr. 25th. Watercolor paintings by Geta Hershberger explore flora as metaphor life. *Jazz & Blues*, March 6-Apr. 18th. Black and white photographs of Jazz greats performing in Amsterdam in the 60's. *Carvings*, March 7th-Aug. 8th. Seattle sculptor Steve Jensen uses traditional carving techniques to explore contemporary themes. From naturally felled cedars, Jensen works from a long tradition of Norwegian fisherman and boat builders. Jensen will give a presentation at the museum March 6, at 4 p.m. *Art of India: from the Morris Graves Collection*, thru June 20th. 18th and 19th century miniature paintings from Jaipur, the state capital of Rajasthan, India, and works by other modern artists of India from the Morris Graves Collection. The Morris Graves Museum of Art, located at 636 F Street, Eureka (707) 442-0278 



The Wiseman Gallery presents  
...of the  
*Community* thru March 20th. An exhibit of art created by women of Josephine County in correlation with Women's History Month.



## As Heard on the Radio!



### **As It Was: Stories from the History of Southern Oregon and Northern California**

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

Make checks payable to: Jefferson Public Radio  
or bill to my credit card: ☐ VISA ☐ Mastercard  
☐ American Express ☐ Discover

CARD NO. \_\_\_\_\_

EXP. \_\_\_\_\_ AMOUNT: \$22.45

Send completed form to:  
As It Was / Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520



## AS IT WAS

Carol Barrett

### Wood Rat

George Albro, of Shasta, California, tells about finding the nest of a wood rat. He had been burning off his place when he discovered this nest about five feet across the bottom and three feet high. It was made of sticks which he began remove. He stopped as he noticed a neat arrangement of fresh grape leaves carefully laid across the top to the nest. Under it were carefully placed small bunches of wild grapes. Below that, also arranged the same way, were acorns.

Albro was so impressed, he replaced the sticks, and as he said, "I readily forgave Mr. and Mrs. Rat for chewing up the handle of my pick axe. I had long been compelled to put my implements in the middle of a stream where the rats couldn't get at them." Albro had already noticed that the wood rat didn't break hazelnut shells. Instead, he chewed a hole in each end like a tunnel, using his foot he would dig out the nut meat.

SOURCE: The Life of George Albro,  
Shasta State Historical Park

### Big Cheese

In the depression years of the 1930s, lightning started a fire in the Lassen Forest. It turned into a raging fire in the back woods area. Everyone was called out to fight the blaze and daily help was hired to act in the less hazardous jobs. One man who signed up had a large family and was glad to make a little money. He was assigned to help a packer who was bringing supplies to the camp near the fire line. Getting near the fire, the mules spooked and ran off, dumping their packs.

The mule driver went off to collect and calm the mules, leaving the new man to climb down the slope and retrieve the packages. It took many trips and on one of them the man noticed a large, round, flat package that weighed about 20 pounds and he thought it must have been a wheel of cheese. Thinking of his hungry family, the man decided to hide the package near the

trail and come back for it after the fire was out and the men gone.

The fire was finally over and the mop up crews finished. As luck would have it, the fire boss asked for a volunteer to patrol the area for one more day to be sure there were no fire flare ups. Our man volunteered. He searched for his cheese package, carried the heavy load ten miles to his home and proudly delivered it to his wife. When she opened it she was surprised to find her husband had brought her a grinding stone.

SOURCE: Forest Service Humor, Davies and Frank

### Latrine

Not all CCC camps were constructed in the same way. 'Camp Leaf' in the old Shasta National Forest was a large camp that made use of its natural resources. When the CCC left, the Forest Service took over the facility for a training school.

The first day Bruce Barron was there, he visited the latrine and was surprised to see two long rows of seats back to back down the room. They were built over a large concrete trench. After use, he looked around for some way to flush the toilet but there were no water closets and no handles. Suddenly a loud bang announced the roaring water that rushed down the trench.

At the upper end of the room, under-cover, was a trough shaped tank tapered at one side. It was balanced on a pivoting system so that incoming water filled one sloping end. As it overfilled, the tank tipped and dumped the entire load of water down the trench under the toilet seats.

This very efficient system worked well but startled all the newcomers to the camp latrine.

SOURCE: Forest Service Humor, Davies and Frank

### Weather Service and the Fruit Industry

Reliable weather forecasting has always been important to the pear industry. In



fact, beginning in 1911, it was the county extension agent who monitored weather. He didn't forecast, but recorded the humidity, temperature and rainfall. In 1917 he began including fruit frost forecasts. It was up to the orchardist to call the agent to find out what to expect.

In 1926 a Weather Bureau Airways Station opened in Medford. This included the up to date methods of using balloons, scales, hydrogen tanks and plotting boards. It wasn't until 1970 that radar was put on top of Mt. Ashland. This allowed forecasters to plot the advance of storms. At the Medford airport radiosonde balloons were set free. From these, readings of wind direction and strength, humidity and temperature were taken at different heights until the balloon broke at about 100,000 feet.

Doppler radar replaced the earlier radar on Mt. Ashland. Now approaching storms could be monitored as to their moisture content and wind speeds. It is the upper air that interests the long range forecaster. Even with all this, we all know how often weather forecasting is inaccurate.

SOURCE: Medford, Bert and Margie Webber



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

**TUNE IN**

**GRATEFUL  
DEAD ⚡ HOUR**

**Saturdays 8pm on Rhythm & News**



# LITTLE VICTORIES

*Mari Gayatri Stein*



LATELY I'VE HAD TROUBLE FINDING MY FEET.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

## THE TALK OF THE NATION

SM

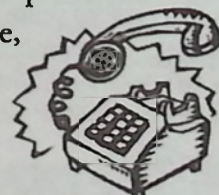


*Neal Conan*



*Ira Flatow*

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.



**News & Information  
Service** Weekdays at 11am



roarsqueal  
clickclack  
tappatappa  
ticktick  
ee-ee-eee  
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 11am on the  
Rhythm & News Service

Sundays at 3pm on the  
Classics & News Service

FROM NATIONAL PUBLIC RADIO

## HANDEL WITH CARE

If you're particular about the music you listen to, you should handle your selection of radio stations carefully.

Join us each weekday morning from 7am to noon, and each weekday afternoon from noon to 4pm for a fresh approach to the greatest hits of the last eight centuries.

**CLASSICS & NEWS**  
KSOR • KSRS • KNYR • KSRG  
KOOZ • KLMF • KNHT



# THEATER AND THE ARTS

Molly Tinsley

## Shakespeare as Family Therapist

Back in graduate school, studying a work of literature was a little like dissecting a mysterious animal. We opened it up, identified its various parts, explained how perfectly they fit and functioned together, then, based on these rigorous "scientific" observations, drew conclusions as to the animal's breed, conformation, disposition. We never asked what we felt about this animal, if it reminded us of something in our past, if we identified with it in some way. Such questions would have plunged us into sloppy subjectivity.

Once I started teaching, I didn't stick with that approach long. It wasn't just that students resented having their interpretations dismissed in favor of the objective party line. I'd come to realize that the meaning of a work of imaginative literature is not some distinct and hidden *thing* to be dug out like a pearl from an oyster but rather an evolving experience which each reader has a hand in creating. Just as a tree falling in an empty forest makes no noise, a literary text is meaning-less without a feeling, remembering, identifying reader.

To admit a text has as many shades of meaning as it has readers does open a bit of a slippery slope. Scholars of the old school blanch at the prospect of ill-informed readers having their way with the sacred classics, much as traditionalists bemoan modernizations of Shakespeare. But there is something honest about approaching literature subjectively. When we feel transformed by a work of literature, it's not because we have listed all its image patterns, or double meanings, or heaven forbid, because we have pinned down some tragic flaw it exemplifies. It's because it has opened to us like the arms of a mentor or loved one, inviting a reciprocal relationship. Its crafted eloquence contains and clarifies our experience at the same time that our past experience breathes life into

its crafted eloquence. We may need it fully to exist, but it needs us too.

The memoir, *Hamlet's Dresser*, by Bob Smith, offers mesmerizing testimony to this symbiosis, braiding as it does three narrative threads in the life of its author. There is first his loveless, joyless childhood painfully cramped by his responsibilities to his brain-damaged younger sister. Interwoven with these early recollections are the adult's delightful encounters with groups of senior citizens in New York City, for whom he conducts classes in reading Shakespeare. And the accent to both is his ongoing love affair with the Bard, which began when he was ten and the town librarian set *The Merchant of Venice* before him. The opening iambic line, "In sooth I know not why I am so sad," struck young Smith as a perfect description of himself. "I was desperate to lean on something bigger than me," he tells us, "and it was clear that William Shakespeare understood what it was to ache" helplessly.

The youngster went on to memorize countless passages from the plays. Tearing down a hill on his bike, he'd proclaim Richard II's speech upon relinquishing the crown— "Down, down I come like glistening Phaeton..." He didn't know what *glistening* meant or who *Phaeton* was, but the words somehow relieved the loneliness and impotence of his own tortured life.

The later story of his work with elderly readers abounds with examples of this vital, if utterly unscholarly, reciprocity between reader and text. Jessica's elopement with Lorenzo in *The Merchant of Venice* revives the memory in an ancient Jewish woman of her forbidden attraction long ago to an Italian Catholic boy. Constance's grief over her slain son in *King John* resonates for an old man who lost his son to AIDS. For Smith himself, the pathos of his sister will always deepen his literary response to that other innocent victim



Ophelia, just as his apprehension of Falstaff will always be colored by memories of his obese and kindly grandmother who invented, and translated, a language she called French for him in exchange for back rubs. Is that a less valid approach to Shakespeare than the endless debate as to whether Falstaff is the robust embodiment of animal vitality or a dissolute con man?

Smith's affair with the Bard was first consummated when he was offered a summer job as a dresser at the Shakespeare Festival in Stratford, Connecticut. As he explained his qualifications to the wardrobe mistress, "I have a sick sister. I change her clothes all the time. I do it fast. She gets nervous." And devotees of the OSF will enjoy Smith's wonderful backstage anecdotes about another repertory Shakespeare company — he dressed Katherine Hepburn as Viola and Cleopatra, Bert Lahr as Bottom and Autolycus after his debut as Hamlet's dresser.

But most interesting to me is his "self-revelatory use" of Shakespeare: "When I talk about Shakespeare, I unfold myself to myself."

As it cuts back and forth among three time-frames, the broken narrative almost conceals a fourth through-line: from his twenty-first year, when his sister was institutionalized, until his sixties, when he begins writing his memoir, Smith has not visited her. And it's the recalling and recounting of his life, with Shakespeare to lean on, that prepares Smith to renew the painful contact, an event he manages in the final chapter. The profound epiphany he achieves is worthy of his eminent mentor. No longer locked in an intimacy of guilt and hopelessness, he can recognize his disabled sister as "her own person," in her own supportive environment. He accepts this beloved woman who couldn't walk, or talk, or focus as "another way for life to be." ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BARBARA DRAKE

## Lamb

To fall to the hay-covered ground  
like a pocket of light.  
To be nappy, to be wet, to be tufted,  
and feeling of a large principle.  
Licked by lips large as a lion's  
but warm and wet and muttering.  
To be nickered to, to be called out  
of the dark red vein, to be called from the swim,  
from the antecedents of time  
wanting sleep, wanting not to waken  
from the twisting, turning plunge  
of the wet bathysphere. Being all enfolded,  
all wet folds of friendly fragrant flesh,  
then squeezed forth and dropped,  
nickered over and licked dry. To be prodded  
with a flickering tongue, a warm tongue,  
tasted and tickled and spoken to in small voices.  
To be hunted out of the dim warm chamber,  
pressured and expelled,  
dropped into the dung-smelling hay,  
dropped like a parcel from majesty.  
To separate, like the yolk of an egg  
and inhale like a hot wet balloon.

## The Buzzard

*"Vultures are often called buzzards, a Western misnomer . . ."*  
*The Audubon Society Field Guide to*  
*North American Birds, Western Region*

The buzzard, though his breath may be bad,  
and his reputation also,  
and his head red as old meat on a highway,  
stands nevertheless  
in love with the sun, spreading  
himself like a black fan  
on a fence post,  
and every feather,  
the primary and the secondary,  
even the small alulae  
that lie along the mobile "thumb"  
of the front edge of the wing,  
each and every feather  
of the buzzard on the fence post  
is poised just this side of stillness  
and on the outer edge of quivering  
to appreciate the sun  
which will warm and lift him  
on the beginning of a new day  
as he rises to make his living.

Barbara Drake will be in the Rogue Valley early this month giving workshops and readings. She lives on a small farm in Yamhill County and teaches creative writing and literature at Linfield College. This month's poems are from *Small Favors* (Traprock Books, 2003), and are used with permission. Other books of poems are *What We Say to Strangers* (Breitenbush Books, 1986) and *Love at the Egyptian Theatre* (Breitenbush Books). She has also written *Peace at Heart: An Oregon Country Life* (OSU Press), a book of essays and an Oregon Book Award nominee in 1999, and *Writing Poetry* (Harcourt) a popular creative writing textbook.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street,  
Ashland, OR 97520.  
Please allow two to four weeks for reply.



**VACATION RENTAL, SOUTH OF FRANCE,**  
Country Cottage near Pyrenees,  
Mediterranean. Old world charm, modern con-  
veniences, 2 bedrooms, 2 baths, terraces.  
[www.FrenchVacationCottage.net](http://www.FrenchVacationCottage.net) 541-482-3834.

## Jefferson Monthly Classified Ad Order

**Category:** ☐ Property/Real Estate  
(for rent, for sale)  
☐ Goods (for rent,  
for sale, wanted)  
☐ Services

**Copy** (not to exceed 35 words – phone number counts as 1 – please print clearly or type.)

**YOUR NAME BUSINESS**

**ADDRESS**

**DAYTIME PHONE**

**Payment enclosed:\$16**  
**Number of issues:**  
**Total:**

**LOCATION WITH BONUS.** Zoned commercial. Home/Business or both. Great location. 2 bedroom, living room, dining room, update kitchen w/eating area. Separate shop, lots of storage. \$379,000. #230426 Don Rist Windermere/Van Fleet. 541-482-3786.

**SPACIOUS 3/1 HOME, approx. 1488 sq. ft., & separate 400 sq. ft. cottage. C-1 zoning, fir floors, fresh kitchen paint and new counters, cute yard, close to college. \$284,500. (#240626) Ask for Kirsten, Ashland Homes Real Estate, 541-482-0044.**

**BRIGHT HOME** with mountain views. Master suite on main level. Kitchen features granite counter tops, island with chopping sink and stainless steel appliances. 3 BR + bonus room. \$555,000. (#240480) Ask for Michaela, Ashland Homes Real Estate, 541-482-0044.

*A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.*

*Each month approximately  
8,500 people receive the  
Jefferson Monthly in 11  
counties of Southern Oregon  
and Northern California.*

**All ads may contain 35 words or less and cost \$16 per issue.**

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the April issue is March 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

**G O O D S**

**VENDORS NEEDED FOR FOOD & CRAFT BOOTHs:** Shasta Art Festival & Fiddle Jamboree. A Mother's Day tradition, May 8 & 9. 8:30 AM - 5:30 PM. Arts, crafts, food, music. 3 miles west of Redding. \$3 Admission - under 8 free. 530-244-5959.

**MUSICAL INSTRUMENTS FOR SALE:** Bass Violin \$350, Cello \$150, Violin \$125, Viola \$250. Also other instruments at a good price! Baldwin Electric Piano \$450 - will deliver. 541-779-2263.

## SERVICES

**PREMIERE INTERNET SHOPPING for Rural America - <http://callawaymall.com>  
[callawaymall@swva.net](mailto:callawaymall@swva.net)**

**KAILO COUNSELING** offers unique opportunities for those seeking optimal physical and emotional health. Counseling techniques are combined with clinical nutrition to create a healthy approach to life for each individual, couple or family. 541-821-3618

**SPIRIT DANCE COMMUNITY DANCEJAM.**  
Come Dance & Play to World & Afrobeat,  
Trance, Tribal, Funk etc., in a friendly, smoke-  
free environment. The DanceSpace, Ashland.  
1st & 3rd Sat. Eves. 8-11 pm, \$5.00. Call Ken  
541-301-5006.

**PRIVATE MUSIC LESSONS.** Piano, cello, violin. Cello instrument furnished free. 541-734-4470. String quartet available upon request. Other music genres for parties, etc. also. Medford OR. 541-779-BAND.

**WE WILL COMPOSE MUSIC** for your poem or lyrics - or write lyrics for your song and transcribe your song from tape to music. Manuscript .32 measures \$35-\$50. P.O. Box 104, Medford OR 97501.

**"I CAN SEE CLEARLY NOW!"** Sparkling clean windows & blinds. Featuring furnace/air duct cleaning. Get Free windows or gutters cleaned with direct job: "20/100 special". Free Estimates. Call Antonio, 488-5046, Mt. View Cleaning.



**Southern Oregon University and  
Jefferson Public Radio** present

# ONE WORLD

performing arts

**2003-2004**



## Hassan Hakmoun

**Saturday  
March 6, 2004 · 8pm  
SOU Music Recital Hall, Ashland**



## David Grisman Quintet

**Thursday, May 6, 2004 · 8pm  
Craterian Ginger Rogers Theater, Medford**

For More information or to  
purchase tickets please call

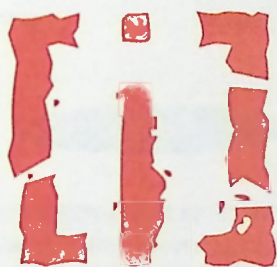
**541-552-6461**

or visit [www.oneworldseries.org](http://www.oneworldseries.org)

The One World Season is sponsored by  
Ashland Food Co-op!

**[www.oneworldseries.org](http://www.oneworldseries.org)**





"A fine addition to Southern Oregon's  
already booming arts scene."

**Medford Mail Tribune**

# ashland independent film festival

**April 1-5**

**Varsity Theatre, Ashland**

Pre-festival Seminars at SOU

Opening Night "Meet the Filmmakers"  
Reception

Post-film Q/A With Filmmakers

Awards Ceremony and Party

## **74 films in 5 theatres**

Become an aiff member.

Avoid lines with members box  
office and early entry to theatre.

### **All members receive:**

- Vouchers for tickets to aiff films
- Early entry to aiff films  
(5 minutes before general public)
- Members pre-sale days  
at festival box office.
- Major discounts on festival  
passes, parties and seminars.
- Members Box Office  
during festival

Festival Box Office at Varsity:  
Member pre-sale March 15 & 16

**[www.ashlandfilm.org](http://www.ashlandfilm.org)**

**541-488-3823**



**JEFFERSON  
PUBLIC RADIO**

Southern Oregon University  
1250 Siskiyou Blvd.  
Ashland, Oregon  
97520-5025